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Translated by Dr. Sabharathnam S. Pattusamy

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(Then the chapter on the lineaments of
avyakta-linga .

Garudaḥ

yadi lingaḥ cite siddhim brūhi lingantū kīdrśam ।
katham kāyaṁ sūśāna lingantūh kena hetunā ॥

Garuda :

If, on the worship of Śivalinga one can attain
the greatest accomplishments, then kindly explain to me.
of what nature the linga is? O, Lord of devas, how
are ~~the~~ various types of lingas made? By which
reason, the icon is termed as 'linga'?

Bhagavān -

layam gacchanti Bhūtāni samhāre nishilānyatah ।
 tena lingamiti puṣṭam sūkṣmatrāṅgalingamucyate ॥
 trividham tatsamākhyātām - auyaktam pratamam bharet ।
 tathāpyākhyāntarām śodhyam lakṣaṇāllepanadapi ॥

The Lord said :

Since all the effected things (existents) get absorbed in it at the time of dissolution, it is termed as linga. Because of its subtleness also it is called linga. Linga is of three kinds and the first one is known as auyakta-linga. In selecting a proper stone for making linga-image one should carefully examine ^{by studying its} ~~its~~ external and internal features and through the process of anointing.

caturasrām silām kṛitvāpyadhastāt-sampanīkṣya ca ।
 tadāntarmandalam syāccet-sagarbhāntām silām tyajet ॥
 māṅjīṣṭhe darduro himbe pite godhāsīte phanī ।
 mūṣakaḥ kāpile himbe kṛkalāso'stune bhavet ॥
 pāṣāṇo gulavarnāsyāt-kāpote gṛhagaulikā ।
 vicitre vṛścikassvacche nīrami bhāsmāni saikatam ॥
 khadyotah kṣaudravarnasyāt-girikā kāpile bhavet ।
 kṣīralepādvikārī yā tām tyajetgarbhasamyutām ॥

Having split the unearthed stone into a rectangular form,
 the sculptor should examine its lower and upper portions.
 Stones endowed with internal cavities are to be abandoned.
 If its outer surface is of red colour, then it is to be
 understood that its internal cavity is with frog; if it is of
 yellow colour, its internal cavity is with iguana; if the
 surface is of black colour, then its cavity is with the
 defect of snake; in a tawny coloured stone, there is a
 defect of cavity containing a rat; in a red coloured
 stone, the internal cavity would be with chameleon.
 If the surface is of gula varna (colour of molasses)
 then there is a defect of pāṣāṇa. In a grey (dirty white)

coloured stone there is a cavity-defect of newt (Rome-lizard);
If the surface of the stone is of variegated colour, then there is a
cavity-defect of scorpion; in a sandy stone of loose
density, there is a defect of juice or water; in a honey-
coloured stone, there is a defect of fire-fly (glow worm); in a
tawny coloured stone, there is a cavity defect of small
mouse; If on the anointment of milk, the colour or
general appearance of the surface of the stone gets affected
then it is to be understood that the stone is associated with
cavity-defect.

tām tyajedgaulhasamyuktām ahorātram parīkṣya ca ।
 godhāyām nīpanāśasyādūrścike paśupīdanam ॥
 bhujāṅge kṣaṇamārisyānmandūkādudakādabhayam ।
 gaulhasrāvo jāle proktaḥ khadyote vahnijām bhayam ॥
 pāṣāṇe tatkrte vṛstissikate kṣayarogata ।
 kṣkalāsādbhavedvyādhir-dhānyanāśāśca mūṣike ॥
 gaulikāyām bhavecchokas-tena gaulham parityajet ।
 evam parīkṣya pāṣāṇam paścāllīngambū kārayet ॥

Having examined the stone for a day and night one should abandon the stone which has got the defect of internal cavity. These cavities of different kinds are indicative of inauspicious effects. Because of the defect of iguana, destruction of king or empire will occur; because of the defect of scorpion, severe inflictions on animals and men will occur; there will be inadequate rain fall because of the defect of snake; because of the defect of the cavity-defect of frog, people will be affected by floods; because of jala-dosa, pregnant women will be affected; fire accidents will occur on account of the defect of fire-fly; on account of the defect of pāṣāṇa, unusual shower of stones will take place.

diseases concerned with tuberculosis will & affect the people on account of the defect of sand or less density; various kinds of diseases will occur on account of the defect of chameleon; loss of grains ~~or~~ because of the defect of rat; mental depressions because of the defect of newt; therefore, by all means, stones possessed of internal cavities are to be abandoned. Having examined in this manner one should select a proper stone and make the image of linga.

yathokta digvibhāge sā śilā yadi na labhyate ।
 tadā sthānāntarami gatvā tatasssthāpyordhvatoḥrcanam ॥
 kṛtvāta doṣamuktisṣyāt - homam kṛtvā sahasrakam ।
 kṛtvāivam kārāyellingam yathābhīṣtam suvatitam ॥
 tasya prāsādamanena tannānātsambhavatyatha ।
 prāsādo yadi pūrvasthas - tathā syālingakalpānā ॥

If the suitable stone of specified characteristics is not
 available in ~~a place~~ the prescribed direction or
 sub-quarters then he should go to another place and
 try to get a proper stone. Having made the image
 according to the prescriptions laid down in the scriptures,
 one should install it in a proper place and make
 arrangements for daily worship. If some violations or
 aberrations occur in ^{erecting} ~~installing~~ an image they should be
 atoned for by doing thousand homas (with aghora mantras).
 Having completed the homa-offerings one should proceed
 to sculpt the image of linga according to the desired
 measurement not contradicting the prescribed rules. The
 measurement of the image depends on that of the temple.
 With regard to the temple already built, the structure of linga
 is to be based on the pattern of the temple.

gṛhārdhāt-kanyasāmī lingam pañcalbhāge kṛte satī ।
 pañcānīśair-madhyamamī lingam pañcalbhāge kṛte satī ॥
 pañcānīśair-madhyamamī lingam bhāvenmadhyamamucyate ।
 tadardhamī yadbhavedgarbhamī viśhajyāmsaistrikhī-trikhī
 ekamī garbhe yathā yogamī lingamī navasānkhayā ।
 lingadīrghāttatassauvamī caturvīmsālī bhājayet ॥
 jātī va aṣṭīkhaṇḍaḥ pi viśamānneccayā punah ।
 yathā kāmamī bhavellīngamī yajamānabalāmī yathā ॥

Dividing ^{the} half measurement of the garbhagṛha into
 five equal parts ~~and~~, the least type of linga is to be
 formed, having one part as the basic unit; dividing
 the measurement into five equal parts, the mediate type of
 linga is to be formed having one part as the basic unit;
 the foremost type of linga is to be formed having
 the half portion of garbhagṛha as the basic unit. ~~Each~~
~~type of linga~~ By ~~increasing or decreasing~~ By dividing
 each unit into three parts, each type of linga ~~the~~
 can be made ^{with} ~~for~~ three different measurements. In this
 manner nine types of linga can be formed in a
 garbhagṛha. Dividing the length of ^{the} linga into 24 equal parts
 its breadth is to be determined so as to be in the type of
 jāti or aṣṭīkhaṇḍa; the type of viśama is not desirable.
 The ~~the~~ Linga can be made based on the height of patron (yaji)
 also.

hastamānasamam vāspi tridhami parikalpayet ।
 ekahastāditeḥ kṛtvā trikanamī kanyasamī matam ॥
 caturhastāditeḥ kṛtvā sadbhastāṅcaiva madhyamam ।
 sapta hastātsamārahya navāntamī jyeṣṭhamucyate ॥
 pumaśca sadvidhobhedastvesāmevam prakalpayet ।
 evam yadīpsitam lingamī calinthā vilhajetsamam ॥
 calindhāmīśa pramāṇena silāyāścaturāśrakam ।
 punastadāyatam kṛtvā bhāgatrayaṅvikalpitam ॥

The linga shall be made in three different patterns even with
 hastamāna. Beginning with one hasta and increasing one by one
 upto three hastas, three lingas of the least type can be formed;
 three lingas belonging to the intermediate type (madhyama)
 shall be made having the measurement of 4 or 5 or 6 hastas.
 Taking the height as 7 or 8 or 9 hastas, three lingas
 of the foremost type shall be sculpted. Again there are
 as many as six different types of ~~constant~~ linga-image.
 All these types of lingas are to be made according to the
 rules prescribed in the texts. Having determined the height of
 linga, one should divide the height into four equal
 parts. A rectangular shape is to be formed with a
 measurement equal to one fourth of the height. ^{Or} ~~Again~~ the
 remaining the ^{height} length of the image is to be divided into
 three equal parts.

kṛtvā vānārdhakraśasyāt - yāvadundhvānīśakam kramāt
 brahmākhyo viṣṇuśamijñāśca rudrākhyo miśastītyakah ॥
 adhomadhyordhvaḥ gāmi jñeyam kramād bhāga trayaṁ śulka
 caturāśramo divas tāsraṁ suvṛttam tat prakalpayet ॥
 daigḥyam lingasya yaṁ mānam lēna manena kalpayet ।
 caturāśramīśake nālhaḥ madhyamaṇe tadardhataḥ ॥
 tadardhantu parityajya vṛttam lēnaisva kalpayet ।
 lingam suvārcitam kāyam daigḥyārdhamathavāśṣṭad
 bhāgya bhāga trayaṁ tajaktvā viśkam bhāmi pañcabhāgika
 viśkam bhāddiguno viṣṇuś - tasmā te yāddiguno haraḥ

Having divided (into three parts), one should decrease
 each part by 4, 2 and 1 upto its uppermost
 portion. The three parts, are denoted as ^(lower, middle and upper) brahma bhāga,
 viṣṇu-bhāga and rudra-bhāga respectively. The
 lowermost portion (brahma bhāga), middle portion (viṣṇu bhāga)
 and the uppermost portion (rudra bhāga) are to be made in
 rectangular, sixteen-angled and circular shape respectively.
 These are to be formed with ~~the~~ the same unit
 of measurement as taken for determining the height.
 A portion whose measurement is equal to nālhi is to
 be decreased in the rectangular portion; similarly

the middle portion is to be decreased by half of the previous measurement (nālhi); and the upper portion is to be decreased by half of the decreased portion of the middle part. The height of Linga is to be divided into ~~sixteen~~ parts. two parts and the first one half is again to be divided into eight parts. Leaving out three parts, ~~one~~ remaining five parts are to be taken as viskamla; visnu bhāga must be twice the measurement of viskamla and ~~ru~~ Rudra bhāga must be twice the measurement of visnu-bhāga.

Portions of the Linga construction

śiroṣṭhi vartayedyaśnāt - vartanam taccaturvidham |
 kukkutaṇḍātaṭraṅga khaṇḍendu-trapusaṁjñākam |
 caturbhāgodayam kṛtvā tadbhāgadraya vartanāt |
 kukkutaṇḍam bhavedevam tat^{tra}kṛtvā ^śṣṭadhodayam ||
 aṣṭamśena śiraśchaṭram punaḥ kṛtvā triadhodayam |
 ardhacandram bhavedevam antyāṁśadraya vartanāt ||
 tat-sadbhāgikṛtam kṣetram bhavedbhāgadrayārdhataḥ |
 varṇitam trapusaṁjñam tu śirāṁśyevam vivartayet ||
 śirāṁśi trapusaṁjñāni diśādikramajogataḥ |
 kartavyam saṁvāsāṁśyām evam vā kukkutaṇḍakam ||

The top most part (head) of linga shall be made
 in four different patterns with all diligence. The four types
 of top portion of linga are - kukkutaṇḍa, ^()ātapa, ^()
 ardhacandra ^() and trapusa ^(). Dividing the portion known as
 pūjāṁśa ^() or Rudra-bhāga ^() into four equal parts, the
silpin should sculpt out two parts of the top portion
 using the ~~so~~ by marking the line with the help of cords.
 By doing so the top portion can be made ~~in the~~
 to appear as kukkutaṇḍa. By dividing the
 height of pūjāṁśa into eight equal parts and

cutting out one part of the top portion, atapatra form of the top portion can be formed. Dividing the height of pūjāmīśa into three equal parts and cutting out two ~~for~~ upper parts, ardhacandra form of top portion can be formed, Dividing the height of pūjāmīśa into six equal parts and cutting out around two and a half portion, the type of top portion known as trapu can be formed. Thus the top portion of linga is to be formed according to the specified rules. The four types of top portions namely trapu, ardhacandra, atapatra and kukkūṭāṇḍa are applicable to the principal four castes brahmin etc respectively. The linga the type of which is known as sarvasama and the one furnished with kukkūṭāṇḍa head are taken to be common for all castes.

trapusā phalanispattischatram rājya sukhapradam ।
 khandenduna ss yuso vrdhik - kukutāṇḍābahuḥprajāḥ ॥
 evam lingasirah kāyam aṭhava savatessamam ।
 lingamyacchulhavarṇāḥam bahudhānyadhanaḥpradam ॥

Through the worship of Sivalinga whose top portion is
 like trapusa, one can attain the desired ends;
 through the worship of Sivalinga whose top portion is of the
 form of ātapatra, the charming and pleasant life
 can be effected in a country; the worship of Sivalinga
 whose top portion is like the demi-moon, ~~longevity of~~
~~life~~ ~~can~~ results in the longevity of life; through the
 worship of Sivalinga whose head is like kukutāṇḍa,
 the country will ^{become} be populated of virtuous people. Thus
 the top portion of linga can be formed according to
 the nature of desired purpose. Or, the linga may be
 formed in a type of savasama irrespective of caste.
 The worship of Sivalinga which is with auspicious and
 resplended colour will yield the growth of wealth and
 grains.

padmotpalāsita-pāṇḍu-mudgani kāpotamāsavat |
 śulhāvarnāssabhṛntas-gāntas-sāmānyaphaladāyakaḥ ||
 site kṛṣṇāṅkurāstyājyaḥ - kṛṣṇe śuklāṅkurāśśubhāḥ |
 pitaraktāṅkurāḥ grāhyā raktapitāṅkurāmīstyajet ||
 kṛṣṇāṅkura na śasyanta sarvasu ca śilāvapi |
 evaṃ paṅkṣya nirvṛtya - tacchānāyaphalasaye ||

Sivalingas may appear in different colours according to the nature of stones out of which they have been formed. Colour of lotus, blue lotus, white, pale white, .. colour of mudga grain, that of kāpota, and that of māsa - these are supposed to be beneficent and auspicious colours of Sivalinga. If these colours ^{appear} ~~are~~ stained with black-bee colour, then they are productive of insignificant and normal results. There are some more lingas in which mixed colours can be seen. The linga which is with a mixed colour of more white and less black is to be abandoned; that of more black and less white is beneficent one; likewise, mixed colour of more yellow and less red is desirable; that of more red and less yellow is not commendable. Stones which ~~are~~ appear stained with black colour are not fit for making linga-icons. The efficacy of linga-~~g~~ icons may be examined by the specific marks which are found in the outer surface of the stone.

padmasvastika - candrārka - khadgamudrāsi guhyarat
 sañjātapatra - simhañca kūrma-matsya - vṛṣāṅkitam ||
 hasti - sṛi - dhanu - līgañca - srag - jātā - netra - bhūṣanam
 etaccihnam śubham jñeyam tadvarṇaḥ sitarekhiṇam ||
 kañka - kākāhi - grāhroṣṭre - śyena - māyāra - kīṭavat
 kabandha - kautikolūka - khandarekham - aśoṭhanam ||

() ...
 Padma, svastika, candra, arka, khadga mudra, asi
 guhyamudra, sañjātapatra, simha, kūrma, matsya, vṛṣa
 hasti, śrī, dhanus, līga, srag, jātā, netra, bhūṣana
 - these marks are considered to be auspicious (when
 they are seen on the surface of līga-image). They are
 supposed to be more auspicious if they seem adorned
 with black lines. () ...
 Kañka, kāka, ahi, grāhroṣṭra, śyena, māyāra, kīṭa, kabanda, kautika, ulūka
 - these marks and ~~for~~ marks of broken lines
 are supposed to be inauspicious and profane.

jñeyam varṇātmakam cihnam varṇānamādimam śubham ।
 tadḍṛṭṭiyam tyajedyatnāt - tatḍṛṭṭiyam śubham bhavet ॥
 taccaturtham dirūpam syāt - prāsādamṛtavarṇanāt ।
 tathā snunāsikā tyājyā tathā kutovisargavān ॥
 sa eva hindusamīyukto makarokāragam śubham ।
 svaramādhye tathā ṛ ṝ e ei o au trasoḥḥanam ॥
 evam parīkṣya yatnena varṇam randhrānṛitam tyajet ।
 sphuṭitam sthūlamūlāntam tyajedyacca kṛṣṇodaram ॥

The auspiciousness and benevolent nature of linga
 are determined even on the basis of letters (mātrkāṁśara)
 which are to be seen in some types of images. The
 first varṇa (ka varṇa) is known to be auspicious;
 second varṇa (ca varṇa) - not desirable; third varṇa
 (ta varṇa) - auspicious; fourth varṇa (ṭa varṇa)
 - both auspicious and inauspicious; fifth varṇa (pa varṇa)
 is productive of nectar; five nasal consonants
 are considered to be inauspicious and therefore they are to
 be abandoned; makāra and ukāra, associated with hindu
 - auspicious; with regard to vowels, ṛ, ṝ, e, ai, o, au
 are supposed to be inauspicious. Having examined the form of
 letters one should neglect the image defaced with dots and
 fissures. Stones which are split, which are with gross bottom
 gross tip and thin middle portion are to be not to be
 selected for making images.

~~* The linga which is inauspicious should not be used?~~

sādha kenāśra lingantū pūjānūyam taducyate ।
 caturāśrantū yallingam caturvarṇa phalapradam ॥
 tryaśrantū varadam jñeyam divyāśram putravivardhanam ।
 śatruvardhanam ekāśram pañcāśram maraṇe hitam ॥
 saptaśram dveṣakṛt-khyātam - uccātartham navāśrakam ।
 daśāśrantū mahāvryādhikāraṇam tadvicakṣaṇa ॥
 triśaśram tridaśāśre syāt - dhanyam pañcadaśāśrakam ।
 śaśāśram bhogadam jñeyam - aṣṭāśram kirtivardhanam ।
 dvādaśāśram bhayam hanti - śoḍaśāśram sukhāvaham ।

It is enjoined in the scriptures that for the sake of
 best accomplishments, aśra-lingas (lingas having angular
 faces) are to be worshipped by the aspirants. Caturāśra
 linga is of the nature of yielding auspicious results for all
 castes; triaśra linga is of the nature of granting boons;
 divyāśra linga - of the nature of rewarding with good progeny;
 ekāśra linga - of the nature of effecting enmity; pañcāśra linga -
 of the nature of causing cessation; saptaśra linga - of
 the nature of creating hostility; navāśra linga - for the purpose of
 expulsion (uccātaṇa); daśāśra linga - productive of
 diseases; tridaśāśra linga - of the nature of causing desiccation;
 pañcadaśāśra linga - wealth yielding; śaśāśra linga - of the
 nature of granting enjoyments; aṣṭāśra linga - of the nature of
 bestowing glory; dvādaśāśra linga - annihilates fearness; and
 śoḍaśāśra linga - of the nature of giving happiness.

angulyādi-vitastyantakordhva-lingantu-ratnajam ॥
 śrīpradam padmarāgotttham yaśodam nilaratnajam ॥
 hāridram dhanadam jñeyam saubhāgyam puṣyarāgajam ॥
 maṇṭikāddosamuktissyāt - sphāṭikam sarvakāmadam ॥
 pravāḷajādvasam ksipram - vajrāt - vajramayopbhavet ॥
 vaidūryādvairināśassya - śāṅkham saukhyapradam mahat ॥

Lingas made of precious gems may be with a height ^{ranging from} ~~of~~ one angula to vitasti. Linga made of padma-
 nāga is of the nature of bestowing riches; linga made of nīla
 is of the nature of rewarding the aspirant with reason; hāridra
 linga is productive of wealth; puṣyarāga linga
 is productive of blessedness and affluence in life;
 maṇṭika linga will redeem the aspirant from the evil
 effects of violations; sphāṭika linga will grant all the
 desired ends; pravāḷa linga will precipitate the
 magical power of attraction; vajra linga will grant
 strong physique like vajra; vaidūrya linga is meant
 for causing destruction to the enemies; and śāṅkha
 linga is for the attainment of bliss.

ksīpralingāni cānyāni sādhakasya brahmyaham ॥
 gomayam roganāśāntām paistakam pustidam matam ।
 navanītātsadā ॥ hlādaśśatāyurśca na samśayā ॥
 atyartham pritikṣṇagulam - phalajādīpsitam phalam ।
 guṇādhyam saikatam prortam - muktayartham phalakodbhavam
 yathestam pūjayellingam lohajam va yathepsitam ।
 lohajānāntu lingānām śailavanmānamisyate ॥
 (kāra) ^{bāna} ~~ksīpra~~ lingasya yanmānam śaddhastāt tadadho bhavet ।

Now, I will tell you about another type of lingas known as
 ksīpra lingas meant for certain benefits of the aspirants.
 Linga made of cow-dung is meant for eradication of diseases.
 The worship of linga made of pīṣṭa (grain-flour) is of the
 nature of yielding growth and nourishment; linga made of
 butter is meant for achieving happiness and longevity upto
 100 years; linga made of molasses will effect intense
 affection and love; linga worshipped in the form any
 desired fruit will fulfil the aspirant's wishes; linga
 made of saikata will impute the aspirant with virtuous
 qualities; linga made of phalaka is meant for the sake of
 release, the aspirant can worship any one of these ksīpra lingas
 according to his desired purpose; or, he can worship the linga
 made of metal also. The exact measurement of metal linga
 must be as same as that of lingas made of stones. Bānalīnga
 may be with a height about 6 hastas or lesser than this.

parthivami dvividham jñyam pakvāpakva-vilakṣitam ॥
 tatra pakvam bhavenmukhyam - itarat- tadyathā bhavet ।
 pitaraktasitam-dhūmrām tathā śṣjyam nixīpet payah ॥
 atasetaila-godhūma- māśapūrnam-kṣīpet punah ।
 kṣītravṛkṣatṛaca cūrnam kaṣāyam triphalānritam ॥
 nixīpedguggulūn sūmān bilvottham devadārūyam ।
 mardayet- tatprayatnena māśapakṣositam punah ॥
 tathā lingam prakartvayam śailalinga vidhānatah ।
 apakvam sadyamantrēna - kunyātpakvam kareṇa tu ॥

Parthiva linga (linga made of clay) is of two kinds -
~~pakva~~ ~~ś~~ baked (pakva) and unbaked (apakva). Out of
 these two kinds, pakva linga is to be held in high
 importance; apakva linga shall be ~~be~~ made as desired
 by the worshipper. In order to make pakva linga one
 should make use of yellow, red, white or smoky
 coloured clay (got from sacred places). Taking ghee,
 milk, linseed oil (atas-taila), godhūma (grain),
 māśa, powder of the barks of glomerous trees like
 nyagrodha, udumbara etc, pungent juice blended with
 triphala, guggulu, bilva-fruit and devatāru-fruit
 etc and mixing these things with the clay

one should knead them and ^{set} ~~keep~~ the mixture
for a period of one month in order to get fermented.
~~Having~~ Using the dough prepared in this manner, one
should make linga-image following the rules prescribed
for stone-lingas. If this linga is kept unbaked it is
called apakva linga and it is to be worshiped with
sadyojāta mantra; if it is baked carefully, it is called
pakva linga and it is to be worshipped with kṛa mantra.

svayamudbhūtalīngasya sthāpitasya maharṣibhiḥ ।
 devairvā sthāpitasyāṣṭi rūpamānam na vidyate ॥
 tallīngākṛti-rūpeṇa nāmalbhedaḥ prāk- bhavet ।
 jñātavyaḥ phalabhedaśca sādhanena yathāhṛtataḥ ॥
 eīndram chātṛakṛti jñeyam kṣītirāja-phalapradam ।
 āgneyam viśamam mūrdhni śatusantāpakāraṇam ॥
 viśvānaram yāmyamuddiṣṭam karmyabhāgaśāsanam ।
 śūlāyām nairiṣṭam nākṣam yathēṣṭa-kṣaya-kāraṇam ॥
 vāruṇam kalāśākāram - āpyayanaividhan śukham ।
 vāyavyam dhvajavaddiṅgham - uccāṭāṭham niyojayet ॥
 gadākāraśiṁṣaṣṭam muktyantham puṣṭikāraṇam ।
 jñānayogārthamīśānam trisūlākāramastakam ॥
 padmordhvamastakam brāhmanam vedavedārtha-darśanam ।
 vaiṣṇavam śāṅkhamūrdhānam yāsasṣaṅkhyādayakam ॥
 yathēcchatastadā kāryam līngavat-sādhakasya tu ।
 līnge śatasahasrākhye śatāyukḥ pūjito bhavet ॥
 uparyupari līnge tu bhogasyāduḥkṛtāroṭṭaram ।

Rules for the exact measurement of līngas are not
 applicable for the self-manifested līngas (svayambhū)
 and for the līngas installed by the great sages and
devas. There are differences only in the names formulated

according to the general structure of the lingas. There are different kinds of effects and merits in doing the worship of lingas installed in each direction. Aindra linga is one which is installed in the direction of east, its top portion being in the form of chakra ^(); it rewards the aspirant with lordship over lands and empire; Āgnaya linga is one which is installed in the direction of south-east, its top portion adorned with the mark of śakti weapon (viṣama); it will cause destruction to the enemies. Yama linga is one which is installed in the direction of south and whose top portion is embellished with variegated forms; it will cause destruction even to the palatial buildings. Nirṛti linga is the one which is installed in the south-west, its top portion marked with khadga. it will cause destructions as desired by the worshipper. Varuṇa linga is the one which is installed in the direction of west, its top portion marked with kalāśa ^() form and it is ^{an} ~~an~~ auspicious and meant for āpyāyana (satisfying or appeasing) ~~acts~~ ritue. Vāyula linga's top portion is marked with a lengthy form ^{an} flag and it is meant for uccāṭana kārya (expulsion), the linga installed in the direction of north is ^{in its top} embellished with the symbol of ma and it is meant for release and growth; the linga installed in the direction of north-east appears with its top portion

marked with trident and this type of linga is meant for the attainment of supreme knowledge. Between east and north-east is installed ~~padm~~ a linga whose top portion is marked with γ lotus symbol. This linga is meant for the attainment of vedic knowledge. Between west and south-west is installed a linga whose top portion is marked with the symbol of cakra (). This type of linga will ~~yield~~ reward the aspirant with fame and a life of affluence. Having known the nature and form of each type of linga and according to the aspirant's motive, one should make ^{the} linga-image. On doing the worship of Satasahasra linga the aspirant will be blessed with the longevity upto 100 years. Depending on the ascending order of the linga form, the aspirant's status also will increase according to the ascending rank of the image.

Gaundah

ekahastādikam lingam - āyadoṣādihīnakam ॥

kartavyam coditam cailāt - kathametatpūnasshūtam ॥

Gaunda -
It was told that

with a height of one hasta etc

Lingam whose height ranges from one hasta

it is said, is to be bereft of any blemishes
concerned with āyamana etc. Kindly tell me about the
nature of existence of various types of lingas.

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Bhagavan -

āyadoṣam tyajellīgam śoḍaśārdhantu nirśipet ॥

vardhamānam tamuddiṣṭam lingam sarvagūṇavitam ॥

evamavyaktāsamijñāntu lingam kṛtvā samāśrayet ॥

citi sūmat - kīrṇākhya mahatantre caryapāḍe

avyaktalinga lakṣaṇavidhīre kavimīsatih patalaḥ)

The Lord said :

Lingas associated with āyadoṣa () are to be
abandoned. Āyadoṣas concerned with eight kinds of
āyādi () factors are to be considered carefully
and if lingas are associated with these

~~these~~ defects, They are not to ~~is~~ installed in a selected place. ^{The} 'Vardhamana' type of linga which is supposed to be invested with all sorts of good and auspicious qualities is always desirable. Thus having made aryakta-linga according to the prescribed rules, one should diligently engage himself in the worship of ^{the} Sivalinga.

(This is the chapter on the lineaments of aryakta-linga, the twenty-first chapter of the caryapāda of the Kiranāgama mahātānta.)

(Then, on the features of vyakta-linga)

garudaḥ -

trividhami lingamuddistami teṣāṃ-madhye trayā purā |
proktamavyaktasamijñāntu vyaktalingantu tadvida ||

garudaḥ

G. Lord, three types of lingas were mentioned earlier.
Out of these three, what is known as avyakta was so far
explained. Now kindly explain to me the nature of
vyakta-linga.

Bhagavān -

vyaktam tatpratimaṁ khyātā tasyāśca sṃṃ lakṣaṇam ।
 angulyādivitastyaṇṭam grāhe sthāpyam na tatparam ॥
 prāsāde yattadūrdharantu sthāpyam taddvāramanataḥ ।

The Lord said -

Vyakta-linga is called pratima or image. Now
 listen to its specific features. The height of image
 to be installed in a house should be from
 1 angula to 1 vitasti. Images to be installed
 in a temple should be with a height according
 to the proportionate height of the entrance (of garbhagrha)

aṣṭadhā śhruḍayāmi kṛtvā tājājyau dvāraṁśakau tataḥ ॥
 śhṛṅgastami tu triḍhā kṛtvā pīṭhamekāṁśato bhavet ।
 kalpyāmi śhagadvayādaṅgāmi kanyāsā madhyamāmi sṛṇu ॥
 prāsādadvāramutseḥhami navadhā śhājayet punaḥ ।
 śhakamekāmi paritjajya pumastadśhājayet-triḍhā ॥
 ekāmi pīṭhagatāmi kṛtvā hyaṅgāmi śhagadvayādabhavet ।
 jyesthākhyāmi sṛṇu madhyāntu dvāraṁ yaṁmandirasya t
 triḍhā vikṛjya tathāikāmi śhāgam pīṭhāmi prakalpayet
 śhagadvayādabhavetjyesthātratyucchrāyāmi sṛṇusva tat
 dasapañcakarairivā syāt-kanyāsā karasaṁkhyayā ।
 madhyamā diḡguṇā jñeyaḥ triḡguṇā cottamā bhavet ॥

dupl. Having divided the height of the entrance into eight
 eight equal parts, the sculptor should leave out two
 parts. Then he should divide the remaining height
 into three equal parts. Out of these three parts one part
 is to be taken for pedestal. The whole body of the image
 is to be ~~cast~~ sculpted out of other two parts. This
 measurement is for the lower type of image. Then
 listen to the intermediate type of image. One
 should divide the height of the entrance into nine

equal parts. Leaving out one part, he should divide the remaining portion into three equal parts. As before one portion is to be taken ^{for} the pedestal and two portions for the ~~low~~ structure of the image. Then, apart from the intermediate type of image, now listen to the highest type of image. Dividing the height of the entrance into three equal parts, he should leave out one part for the pedestal and take the remaining two parts for making the figure. ~~As with regard to its actual height.~~ The lower type of image may be with a height of 10 or 5 karas; the intermediate type may be with a height ~~of~~ equal to twice the measurements of the lower type; and the excellent type may be with a height equal to ^{thrice} ~~twice~~ the measurements of the ~~int~~ lower type.

jālāntaragate bhānu tatra yadrajaso nṛkā ।
 anukāścāṣṭagunitāś- trasareṇupramāṇataḥ ॥
 aṣṭabhīstaiḥ karatraiṣyāl- liṅśāsyādaṣṭabhīstutaiḥ ।
 liṅśābhīraṣṭayuktābhīś- tābhīstadvadyavo bhavet ॥
 aṅgulam yattāthā proktam dvyaṅgulāṅṅṅṅ kala bhavet
 tābhīssyāt- ṣaṭpramāṇābhīś- vitastīrnamāto bhavet ॥

A mote in the sun beam coming through the window
 (or an aperture) is called ~~anu~~ anukā ; eight anukās
 make one trasareṇu ; eight trasareṇus make one
 kara ; eight karas make one liṅśa ; eight liṅśas
 make one yava ; eight yavas make one aṅgula ;
 two aṅgulas make one kala ; and six kalas
 make one vitastī.

tayā mukham bhavettasya tadrat- hṛt- kaṇṭha deśataḥ ,
 nābhistathā hṛdo jñeyo guhyamaram bhavet khaga ॥
 vitastidvayayuktam syāt - uromānamadhastathā ,
 kaṇṭha jānustathā gulpham bhavet taccaturāṅgulaṃ ॥
 catuṛdaśāṅgulaḥ pādo bāhvardham soḍaśāṅgulaṃ ,
 aṣṭādaśāṅgulādyam ca cādyam bāhuvayam bhavet ॥
 talam hestasya vijñeyam - aṅgulaissaptabhiṣsamam ,
 madhyam pañcāṅgulaṁ jñeyam tathāwārdhāṅgulaṃ vinā ॥
 anāmā tarjanī jñeyā daigḥyamānena samisthitā ,
 tasyā hyardhāṅguloṣṭiguṣṭhāḥ kaṇiṣṭhā tatsamā matā ॥
 madhyamāyāstu sauram syāt dvyaṅgula dvyaṅgulaṅgulaḥ ,
 jñeyāṣṭiguli dvayaśyāpi yavahrāsaṁ tu purvagaṁ ॥
 kartaryau dvyaṁ hrasau kaṇiṣṭhāyāntu purvagaḥ ,
 tarjanīm purvavardhiddhi madhyamāṅguṣṭhā parvakam ॥
 tatsyādyavādikam cānyat - agra parvārdhato nakhāḥ ,
 aṅguṣṭhā parvayor nāhaścaturāṅgula samimitaḥ ॥
 madhyamāstāmisatō hrāsāśśeṣānām bhagavāniti ,
 kartaryāntu yathā hrāsādaṅgulināṅca pañcakam ॥

O, Garuda! Now I expound the proportionate
 measurements of an image. The face, neck, navel, heart

(~~or chest~~) and the pubic region should be formed with a measurement of one vitasti; the measurement of chest should be 2 vitastis; the portions below the chest and likewise the ~~waist~~, ~~to~~ neck, knee, and ankle are to be formed with four angulas; the measurement of legs should be fourteen angulas; and that of shoulders should be eighteen angulas. To the palms (Kasta talas) are to be formed with a measurement of seven angulas. Now, about fingers.

The middle finger is to be formed with a height of five angulas the ring finger and the fore finger - four and a half angulas; the thumb and the little finger - four angulas.

~~The left and right sides of the mid portions of the~~

~~lying on both sides of the middle finger should be~~
~~with~~ ^{have} ~~in~~ ~~two~~ angulas of extent. The ^{thickness} ~~breadth~~ of

each digit of the middle finger should be about two angulas; ~~The root digit, middle digit~~

~~and top digit of the~~; that of the ring and fore finger should be one angula and seven yavas; and

that of little finger ~~and the thumb~~ should be one angula and six yavas. The root, middle and

top digits of the middle finger should have a length of two angulas, two angulas and one angula respectively.

Those of the fore and ring fingers should ~~be~~ be in a length ~~less~~ ^{of one} yava less than the previous measurements;

and those of the thumb and the little finger should be in a length of two yavas less than the previous measurements

Or, the length of the digits of the fore finger ~~should~~ ^{may} be taken as ^{to be} equal to that of the middle finger and the thumb.

The nail of each finger should be a yava

more than the half of the length of the top digit of that

particular finger. ~~The~~ Thickness of the digits of the

thumb should be about four angulas; that of those

of the middle finger, should one by eight parts

less than the ~~more~~ thickness of the thumb. Thickness

of the digits of other fingers are to ~~minim~~ shortened

according to their length. Thus the ~~procedure~~

measurements of five fingers ^{have} ~~are~~ duly been explained.

lalātam taccatūbhissyānnāsāvamisāstathā matah ।
 yavāgrair-dvyaṅgulotsedho nimnantaśyārdhamangulam ॥
 akṣiṇī dvyaṅgulāyāme tadardham viśrte mate ।
 tankāltu tūlkhāgona jātiśsyāt pañcabhāgikam ॥
 angulārdham bhaveddhronam dvyardhamangulamāyatam
 adharo sṭāṅgulena syāt - tadardhaścottaro bhavet ॥
 dvyaṅgula kanuuddiṣṭā bhavedgantaśrdha viśtītā ।
 dvikalam sṛti pāsāśsyāt - dvyaṅgulam viśtītam bhavet

The ~~len~~ height of fore head is ~~to be~~ four angulas;
 nose-stem - four angulas; tip of the nose - two
 angulas and one yava; slopes (~~sid~~ two sides of the
 nose) - one and a half angulas.

Eyes - length two angulas and width one angula;
tanaka (eye-ball) - three fifth of the lateral measurement of.
dhrona - length, one angula and width half of an ang
 lower lip - one angula;
 upper lip - $\frac{1}{2}$ angula;
 chin - two angulas
 ganta - width, one angula.
 kannapaśa - length four angulas and width
 two angulas.

dvādaśāṅgulakaiḥ kaṇṭha ūrdhwayor mastakasṭhitiḥ ।
 aṣṭādaśāṅgulā jñeyā lalāṭa phalakāsṭhitiḥ ॥
 ṣaṭthimśadanigulanīha nāho yaśśirasō mataḥ ।
 stanāntaramukhami jñeyam yavamātrau tu cōcukau ।
 diriyam mandalam jñeyam urṣaṇau hyaṅgulāyatau ।
 tanmadhya samisthitam medhram tasya daigham śodāṅgulam ।
 bhavennāhena kośordhram medhram syāccaturāṅgulam ।
 jaṅghāgre pādapanāham tanmadhye ṣṣṭādaśāṅgulam ॥
 ekavimśatīnāhena jānumadhyoṅgulena tu ।
 dvādaśāṅgra karo jñeyah prabhau ṣoḍaśāṅgulam ॥
 tryaṅgulāṅguṣṭhakah pādau dvitayastatātato bhavet ।
 pañcāṅgula parīnāhas-tadvaddaighyāt-pradésinī ॥
 śoḍaśamīśena kīṇāsuśśeṣāḥ parvārdhato nakhāḥ ।
 tanjanyāstryaṅgulo nāhah kartavyo ṣṭāmīśa hrāsataḥ ॥
 parīnāhoṅgulināntu śeṣānāmiha cōditah ।
 bhūmadhyamaṅgulam jñeyam marutām dvādaśāṅgulam ॥

The plot is quite rational. Is there significance to the plot and related signs of movement? Any further explanation would be helpful to the reader so as to understand this level of detail.

The ~~length~~ height of the portion from the upper part of
 the neck to the crest should be twelve angulas;
 The fore head should have (a lateral measurement)
 a length of eighteen ~~ang~~ angulas; the circumference
 of the head should be thirty-six angulas. The
 space between the two breasts is to be formed
~~proportionately~~ ^{according} to the length of the chest. The diameter
 of the nut at the centre of the black circular nipple
 is one yava; diameter of the circular nipple is
 two yavas. Length of the scrotum is ~~one~~ ^{five} angulas.
 Length of the penis resting on the middle portion of the
 testicles is six angulas. Above the portion of kosa,
 thickness of the penis must be four ~~1/2~~ angulas.
 The space between the front portions of knees
 should be eighteen angulas; thickness of the middle
 portion of knees is ~~two~~ should be twenty one
 angulas; the length of ^{upper} ~~fore~~ arms ~~should~~ - twelve angulas
 and that of fore arms - sixteen angulas. Toes of
 the legs ~~must~~ should be in a length of three
 angulas; thickness of the toes - five angulas;

The fore fingers of the legs should be three angular in length. Other fingers (excluding the little fingers) should be one by sixteen parts less than the length of the toes. The length of ~~the~~ each nail should be half of the front digit of each finger. Thickness of the fore finger (of the legs) should be three angular. and that of other fingers ~~it~~ should be one by eight parts less than the thickness of the fore finger. The space between the eye brows should be one angular. The height of the crown must be twelve angular.

yah kaścit-pratimāyāmo navabhāga vibhājitaḥ ।
 lāsāmekasya bhāgasya dvādāśāṅgulā matāḥ ॥
 lāsāsvāṅgulaṃ manena pratyāṅgangamī bhavedika ।
 evamevāha samikṣepāt - pratimā coditā mayā ॥
 savetālādikaḥ kāryā vitastidvayaśādhitāḥ ।
 vitastisaptakenasmāt kimkarādi prakalpanā ॥
 tripañcatāla hināṣṣyur-vāmanāḥ kuljakāśca ye ।
 jñātvā samyak-prakṛtāyā - pratimāyāṣṣvanūpataḥ ॥
 x

On dividing the height of an image into nine equal parts one part should have a measurement of twelve or eight angulas. Based on this measurement major limbs and the intermediary or the connecting limbs and the minor limbs ~~are to be~~ of an image are to be fashioned. Thus the lineaments of with regard to the measurement of each limb of an image have been succinctly explained to you. All the images belonging to the group of goblins (vetalas) are to be made with a length ~~of~~ not exceeding less vitastis; those of kinnaras etc should have a height of seven vitastis; those of vāmana, kulja should have a height three or, five, or seven parts less than the previous measurement. These images are to be made with all dexterity, knowing the real nature and characteristics of the ~~images~~ deities.

Kunyādrucham saumyamāsyam dasabāhum trilocanam |
 jātāmakulā-candrārdham - vyāla-yajñopavītinam ||
 vyāghracarma parīdhānam nṛtyantam susthīlām tū vā |
 vaiśākhassthāna samiyuktam sāyudham vyālamerkhalam ||
 evam vidham bhavet saukhyam naudre bhūtiḥ kṛṣṇa ca |
 hīnādhike kṛpā hānīteṇa kāryaśśulho karah ||
 sthāne sthāne sa evātra kintugro - bhayado bhavet |
 yathā nityo bhavet saumyas sa evogro stha madhyamah ||

(Now listen to the features of different kinds of images)
 The image of Rudra is to be formed as of having
 the following characteristics :- Having a charming face
 with mild look, ten arms, three eyes, ~~adorned~~ head
 adorned with the crown of jata and the crescent, ~~sacred~~
~~thread~~ ⁱⁿ snake, wearing snake as sacred thread,
 wearing round the ~~garment~~ ^{made} tiger-skin, bearing weapons
 and wearing ^{snake-} a girdle ~~in the form~~. The image may be
 formed ~~in such a way as to present~~ ^{to be} either in a
 dancing pose ~~and~~ or seated ~~on a~~ ^{in a} particular pose; or,
 the image may be done to be in a vaiśākhassthāna (standing
 pose with the feet kept a span apart as if to shoot arrows)
 These lineaments are applicable for the placid type of image.

meant for the extirpation of fearness arising out of dreadful acts.
 This form of Hara is to be sculpted carefully since the decrease or
 increase of proportionate limbs will result in decay or violations.
 The Rudra-form can also be framed ~~is~~ with dreadful appearance.
 But saumya type is uttama, and raudra type is madhyama.

umesau ca prakartavyau strināṛāṁstikau śulhau ।
 tyaṁśami dvibāhukam saumyam jata ^{kā} ~~kā~~ khaṁdenḍu mand
 tadvirāsana samisthanṭu sopāṭam savāsasam ।
 vamaḥsamisthitāmi deṇṭi vamebāhūpagrahya tām ॥
 tasyāṣṭu dakṣiṇam bāhū - īśaṁkandhe niveśayet ।
 vame ca darpanam dadyād bhuṣām tatpāyogitām ॥
 andhanāṭīśvaram kuryāt - tatthairva dhyāna kalpanam ।
 viṣṇuṁ caturbhujam kuryāt cāṁkhaṁcakra gaṇādharam
 tūṁkrāmam khaṁgastham vā kuryādvā śimhaviṁkrāmam
 rudraṁśau ca kartavyau tavevārdhārdha kalpitau ।
 brahmaṁrūpam prakartavyam calūvaktṛam caturbhujam
 vṛddham kajjala piṅgākṣam jātāṁkam sakamaṇḍalū
 sākṣasūtram vṛtasthantū kamsastham cābjagaṁca vā

Umeśa form of the Lord is to be made in such an
 auspicious pattern as to include the features pertaining to
 female and male structure. This image is to be sculpted
 as having three eyes, two arms, charming face,
 crest adorned with the crown of jata and crescent and a
 seated in virāsana, wearing upṛita and garments, His
 consort Uma being on his left thigh, his left arm
 going around and touching her waist. The right shoulder

of Uma is to be shown as joined with the left shoulder of Śiva. The left^{er} structure of the image is to be carved with all dexterity, and is to be provided with brilliance and appropriate ornaments.

The image of Ardhanārīśvara is to be made according to the form which is meditated upon by the aspirant (i.e. according to the lineaments ~~and~~ expressed in dhyāna śloka); The image of Lord Viṣṇu is to be made as of having four arms bearing the conch, wheel, mace (gada) and bow.; Trivikrama-image should be made as of ~~the~~ having mounted on the vehicle of gaṇḍa; in the same pattern, the image of Nṛsiṃha is to be made. Hari-Hara image is to be made according to its lineaments, right side embellished with the characteristics of Hara and left side ~~also~~ endowed with the features of Hari. The image of Brahma is to be furnished with four faces, four arms, full-grown physique, reddish-yellow eyes, ^{slightly} anointed ~~the~~ with collyrium, crown of gata ~~and~~, kamandalu-vessel. akṣa-sūtra, ^{and} ascetic-pose. The Brahma may be depicted as seated on kamṣa or on a lotus.

Kārtikēyaḥ prakartavyaṣṣaṁ mukhaḥ kamalaśīṭhah ॥
 dvizadbhujam va dvibhujam grāmakhetābhīsammatam
 śaktihastam patākādhyam sapīṇcha-śikhivāhanam ॥
 vardam vaktākhatrāṅgam kuyātskandam sakarkāśam
 gaṇeśaśca prakartavyo vāmano lambitodarah ॥
 gajānanaścatūrbāhurekadantastrilocanah ।
 dantaladduka hastyā nāgayañjñopavitārān ॥
 padmāsanagatam śūbhram rūpam nāṭhasya kīrtitam
 svarūpam candikāyāssyāt- aṣṭahastam stānāvitām
 khetākāśidhamurāṇa - cakra - śaṅkha - triśūlinīm ।
 śimhastam bhūṣitam ceṣat - kīddhām mahiṣamardanī

The image of Kārtikēya is to be fashioned as as
 having six faces and seated on lotus flower. The
 image may have twelve shoulders or two ~~4~~ shoulders
 bearing ~~the collection~~ ^{various} ~~various kinds of~~ bearing various
 kinds of weapons. His right hand holding ^{the} lance
 (Valāyudha) and left hand holding the ~~ess~~ patākā,)
 He may be shown as mounted on the vehicle of peacock
 The image is to be made as to present a robust appearance
 bearing varada mudra, ^() and khatrāṅga ^(). The image of

grāmakhetābhīsammatam - This may also be taken to mean that
 the image may have twelve or two arms according to ~~the~~ the
 nature of place - whether it is village or a hamlet.

Lord Ganesa is to be made as of having the following features: short form, big-bellied, elephant-face, four arms, three eyes, ^{and} ~~having~~ one tusk. His hands are to be shown as ~~of~~ bearing a broken danta,⁽ and ladduka⁾. He is to be shown as wearing the ~~the~~ snake-sacred thread and as seated on lotus flower.

These are the lineaments pertaining to the auspicious figure of Lord Ganesa. The image of Candika

should be furnished with eight arms ~~be~~ holding a shield, sword (ali), bow, arrow, wheel, cunch and trident. (and varada mudra). ^{she, who vanquished mahisāsura} ~~She~~ is to be shown as seated on the "vehicle of Lion" and as decorated with ornaments, her face with a slightly inflamed fierce look.

kuryādindrami nṛpam yadvadvajrinam bahulocanam ।
 airāvata-gajāruḍhami bhādrāmapasasāyutam ॥
 vahnim kuryādajāruḍhami piṅgalam piṅgalocanam ।
 vīrāṣanam saptajihvam sākṣasūtram saśaktikam ॥
 yamam kuryātsadāntu sakopam mahiṣāṣanam ।
 tatsamānairutam vīrah kṛddham lokābhayaṅkaram ॥
 talhira mṛtīm kuryāt - khadga hastam narāṣanam
 varuṇam pāśahastantu svetaṅgam meghavāhanam ॥
 kuryāt-pītāmbaram vāyum dhūmradhvajākarāñcalam
 mṛgāṣanañca naktākṣam kuberam bhūṣanānvitam
 narāruḍham gada hastam - īśānastu sito bhavet ।
 sūlahasto vīśāruḍho jātāmakuta manditah ॥

The image of Indra should be made as of having
 a lordly look like a king, ^{holding} ~~having~~ the vajra-weapon,
 having many eyes, ~~and~~ mounted on the vehicle of ^{an} elephant
 named Airāvata and surrounded of celestial damsels
 (apsaras), the image of Agni should be formed as
 mounted on the goat, having yellowish-red complexion,
 reddish eyes, seated in vīrāṣana, possessed of
 seven tongues and holding akṣa-sūtra and śakti-weapon

in his hands. The image of Yama should be ~~carved~~ sculpted as holding the weapon danda, his face with a ~~fier~~ fierce look, mounted on his vehicle buffalo, surrounded of attendant-~~the~~ soldiers who appear as dreadful as Yama himself, inflamed with ~~an~~ anger and causing alarm to the words. The image of Nirrti is to be made as having the weapon khadga in his hand, ^{and as} ~~riding on~~ seated on nara &. The image of Varuna should be made as holding noose in his hand, ^{having} white-coloured limbs and ~~as riding~~ seated on the vehicle of clouds (megha). The image of Vayu is to be sculpted as attired in ~~white-garm~~ yellow coloured garment and having ~~in~~ the smoky coloured flag in his hand and seated on the vehicle of deer. The image of Kubhira is to be made as having reddish eyes, adorned with ornaments, seated on the vehicle of nara & and holding a mace-weapon ⁱⁿ ~~on~~ his hand. The image of Īśāna should be made as having the white coloured body, holding a trident in his hand, mounted on the vehicle of Vṛśabha and his head adorned with the crown of jalā and the crescent.

~~These are the names of the vehicles of the gods & their signifi-
cance & the various objects they are
holding.~~

vīṇāhastā talastatthā mātūnāmāgratūlkhavet ।
 brahmānī brahmarūpeṇa mahesī rudrarūpavat ॥
 kaumārī skandarūpeṇa viṣṇurūpeṇa vaiṣṇavī ।
 indrarūpeṇa cendrānī śūrūrūpāśśoḥamāśśadā ॥
 tā mātaraṣṭu kiṁcātra vārāhī sūkarānanā ।
 krodhassthā mahiṣasthā vā gadā-dandadhara bhavet ॥
 cāmundīm bhīṣaṇāmi kuryācchūla-khaṭvāṅga-samiyutam
 vyāghracarmāmbharāmi kṛddhāmi kuryādādhyāmi tilocanām
 raktapūrṇa-kapālādhyāmi mahapretakṛtāsanām ।
 calūbhujāmi dūhastāmi vā jatāmakūṭa manditām ॥
 kartikāmi mundaśragbhūmāmi tathaināmācāretataḥ ।

Then about septa-mātrikas. The foremost goddess
 Brahmānī shines forth in the form of Brahma ~~holding~~
 bearing the musical instrument vīṇa in ~~to~~ Her hand;
 Mahesī has all the features pertaining to Rudra; the image
 Kaumārī is to be ~~shown~~ formed as that of Skanda;
 Vaiṣṇavī, ^{to} ~~with~~ in the form of Viṣṇu; Indrānī, in the
 form of Indra. These goddesses always shine forth
 with auspicious feminine features. Apart from
 these Mātrikas, there is ^{the} goddess Vārāhī whose face
 is like that of sūkara (pig). Her image should be

formed as seated either on hog or on a buffalo and holding gada and danda in ~~her~~^{her} hands. The image of Cāmundi who is with dreadful appearance should be made as holding a trident, khatvāṅga and skull filled up with blood, having the tiger-skin as her garment, her face inflamed with anger, adorned with three eyes, seated on the great corpse having four or two arms, ~~and~~ her head adorned with the crown of jata, wearing the garland made of skulls and presenting a dreadful appearance.

ekacakra nāthārūḍham saptaśvairvāhitam navam
 suraktam kuñcitaiḥ kośaissukośam vārikūṭanam
 uttarāsaṅgasamyuktam padmahastam sukhetakam
 sālanikāram surūpañca vyomastham padmagañca vā
 sarasvatīm sūrūpādhyām vīṇāhastam - alankṛtām
 padmahastam supitāṅgīm sālanikāram maṇḍharām
 nāgadvayakarotkṣipta kumbhasnigdha - śīrorukhām
 evam devāssagandharvās - siddha - vidyā dharādayaḥ
 prakṛtyā yathā śāstram jñātvā rūpam yathārthataḥ
 ratnaja mṛṇmayī vāṣṇṭe rājyabhūmy ydधिकारिका
 kramādevam samākhyātām pratimālakṣaṇam śulham
 C iti sūmat - kīrṇākhye mahatāntre caṇḍapāde
 vyaktalingalakṣaṇa vidhirdvāvimśatīḥ paṭalāḥ)

The image of Sūrya should be formed as
 mounted on one-wheeled chariot drawn by seven horses
 having red complexion, wearing a bent and
 water-coloured upper garment made of silk, holding
 lotus flower and shield in his hands, looking
 beautiful with ornamentations, and endowed with charming
 figure; He must be shown either as shining forth

in the sky or as seated on a lotus flower. The image of Saraswati is to be formed as having a charming figure, her hands decorated with ornaments and bearing the musical instrument vīṇā and lotus flower. Having ~~with~~ ~~of~~ whitish-yellow coloured limbs, endowed with ~~for~~ pleasing ornamentations, having beautiful glossy hair adorned with flowers and on which two elephants are ~~throwing~~ emitting forth the water of divine Ganges. Thus various kinds of images of devas, gandharvas, siddhas, vidyādharas etc are to be formed according to the rules prescribed in the scriptures and knowing the exact figure of each deity. These images shall even be made of gems and clay. These images formed according to the iconometric rules are ~~productive~~ of the nature of bringing out the welfare of the country, prosperity of the land and affluence of wealth. Thus ^{the auspicious} ~~the~~ features ~~pertain~~ of various kinds of images have duly been explained to you.

(This is the chapter on ~~the~~ features pertaining to vyaktalinga, the twenty-second ~~chap~~ of the Caryāpāda of the Kiranāgama mahātāntṛa)

(Then, on the features of mukhalinga and pītha)

Garuda -

vyaktalingam samākhyātam vyaktavyaktañca kīdrśam ।
pīthānām lakṣaṇam yacca brūhi me śaśibhūṣaṇa ॥

Garuda -

The characteristics of vyaktalinga have been explained so far. How is the vyakta-avyakta type of linga made? O, Lord, Śaśibhūṣaṇa! Kindly tell me about the characteristics of various types of pedestals also.

&

Bhagavān -

pūrvavat kalpitā yā sā śilā bhāgavatayāmritā ।
pūjābhāgāni tridhā bhajya madhyamāmīśe mukham bhavet ॥

The Lord said:

Having selected a proper stone and sculpted the linga form according to the rules set forth earlier, the sculptor should divide the height of the image into three equal parts (brahmāmīśa, viṣṇvamīśa and pūjāmīśa). Then the portion known as pūjāmīśa should be divided into three equal parts out of ~~which~~ ^{the} the middle portion of which ^{the} face is to be carved out

maulicairodhvalbhāge syādgriṣā cādhobhujānrita ।
 brahmāṁśam navadhā kalpya santyajet bhāgapañcakam ॥
 mukhaṅgamānāṁśam tu caturbhāgam tridhā bhavet ।
 bhujau bhāgena kantaryau grīvāṁśassu vibhāgavat ॥
 dvayardhabhāgena vā kuryān - mukhaḥliṅgānamam sulham ।

In the upper portion crown ~~of the~~ is to be formed .
 and other limbs such as neck and shoulders are to be
 formed in the ~~lowest~~ ^{lowest} portion (of pūjāṁśa). Or,
 one should divide the pūjāṁśa into nine equal parts
 and leaving out five lower parts, he should carve
 out the face in the upper four parts after apportioning
 them into three parts (i.e. the upper portion consisting of
 four parts must be divided into three parts). Shoulders are
 to be formed in one part; neck, in one part, these
 are to be proportionately formed. The propitious
 formation of ^{the face of} mukhaḥliṅga is to be calculated
 in this manner.

lingāṅgamūndhvalhāgami syāt-kārayenmakutāntu vā ॥
 caturmukhasya lingasya nyāyasyam tūmukhasnyathā ।
 gopayeccaturhāgām sthāpayet- pañcahāgikān ॥
 bhākaikam tū mukhānām syāt pūjyāvairā vibhāgatah ।
 ekam vaktvam pūneh kāyam caturhāgārdha kalpitam ॥
 simhāsanākṛtiḥ kāyam - alhavā kalpayet- khaga ।
 mukhastayam catuḥkam vā mūkhānām kalpayediha ॥

The crown is to be formed in the appropriate
 portion ^{existing} ~~about~~ above the face. These rules are applicable
 for the four-faced linga. Procedure is different for the
 type of the three-faced linga. ^{For} ~~To make~~ this, one should
 leave out the ~~lower~~ four parts of the lower section
 and take five parts of the upper section. One part
 should be left out as the ~~in~~ space between the faces.
 For the type of single-face linga, two parts should be
 taken for ~~the~~ the portion of ^{the} face out of four parts
 into which the pūjāṁśa is to be divided. This may even
 be made in the form of simhāsana. ^A Three-faced linga
 or four-faced linga is to be formed in the following
 manner.

Bhadravarani mukhami pūrve sūsthitam locanaistūbhikā
 daksinami bhṛṅganamī vaktvamī tilakālaka sannibham ॥
 pāścimami syāt tāthā saumyamī yavanodbheda karkasam ।
 ekavaktvamī trivaktvamī vā prāsāde caikavaktvake ॥
 sthāpyamī caturmukhamī lingamī caturvaktvamī viśālayet ।
 vyaktāvyaktamidamī lingamī pīthānāmī lakṣaṇamī sru ॥

The face of the auspicious Lord facing the direction of
 east should be ~~made~~ adorned with three eyes; the
 face in the direction of south should have a fierce
 countenance adorned with tilaka and lock of hair
 in the forehead. The face which is to be in the
 direction of west and the face in the direction of north
 are to be formed so as to appear young and robust.
 In a temple with one entrance, ~~one~~ single-faced
 linga or three-faced linga shall be installed. In
 a temple provided with four entrances or four enclosures
 the linga with four-faces shall be installed. These are
 the characteristics of vyakta-avyakta linga. Now
 listen to the characteristics of various types of pedestals.

yāvaddairghyam bhavellingam tavat pīthasya vistarām |
 utsedhasya trilbhāgena tacca sodasadhā kuru ||
 ekam bhūmigaṁ kṛtvā jagatīm caturāṅgikām |
 bhāgatrayeṇa vṛttam syādekāmiṣe vṛttapattikā ||
 kuryātkanṭham trilbhāgaibh kār्याmīśairhyūrdhapattikā
 dvābhyaṁ tadūrdhwapattisyaadbhavedamiṣema pattikā ||
 bhāgam bhāgam tyajettāvat jagatyamiṣāt-kalādhikam
 kanṭhasṭhānācca niṣkrāmāḥ kār्या yavat tadantīkam |
 syājjalāśrayabāhulyam lingasyārdhāt-trilbhāgataḥ
 mekhalā tat trilbhāgasyāt-khātam tad-dvyaṁśa kīnak
 tridhā pīthe kṛte madhye nālasya duttarāyataḥ |
 jalamārgam trilbhāgena bhāśaḥ kār्याstrilbhāgataḥ ||

The width of the pedestal should be ^{the} as same as
 the length of the linga. Also, the width should be
 equal to one third of the height of ^{the} linga. The
 pedestal is to be divided into sixteen ~~pa~~ equal
 parts. Out of these sixteen parts of the pedestal, one
 part should be inserted into the ground; four parts
 are for the portion known as jagati; three parts

for the portion known as *urtha* ; one part for *urtha-pattikā* ; three parts for the portion known as *kanthā* ; ~~one~~ ^{two} parts for *ūrdhva pattikā* ; and one part for *pattikā*. In the intermediary space some parts measuring two angulas more than the height of *jagati* are to be left out. An important part of the pedestal known as *nāla* should start from the *kanthā* portion. The length of the *nāla* should be equal to one sixth of the height of the *linga*. *Mekhala* is to be formed so as to occupy one third of the circumference of *linga*. Its depth should be two parts less than the ~~base~~ previous measurement. Dividing the side ~~of the~~ or breadth of the pedestal into three parts, *nāla* should be formed ~~so as to~~ so as to start from the centre of the middle portion and proceed towards north. The ^{top front portion of the} outlet for the water (poured over the *linga*) should be ~~minimised by~~ three parts less than its measurement at its starting point.

samānyalakṣaṇāmi proktāni viśeṣaṁ sṛṇu lakṣaṇam ।
 bhadrāyati ca vajrī ca trikoṇā paṇimandalā ॥
 vedī padmārdhacandrā ca sthāṇḍilā uḥitā śtadhā ।
 caturāśrā bhavedbhadrā mekhalādvayaabhūṣitā ॥
 yati trimekhalā jñeyā vajrī śadbhāgikā-kriyā ।
 sṛṅgātakā trikoṇā syān-maṇḍalā pūrṇacandravat ॥
 vedī hyeṣā ca vijñeyā padmā padmasamā bhavet ।
 ardhacandrā dhanuḥ kelpā sthāṇḍilā syāt-trimekhalā
 bhadrā yogapradā proktā yati gomahīṣīpradā ।
 āyuhīpradā smṛtā vajrī padmā saubhāgyadāyini ॥
 dhanadhānya-pradā pūrṇā khaṇḍacandrā tu putradā
 trikoṇā catuṇāśāya sthāṇḍilā sarvakāmadā ॥
 pīṇḍikā syātsuayonisthā kāryā naktaiśca dhātubhiḥ
 evametad-samāseṇa mayuktāni pīṭhalakṣaṇāni ॥
 prāśāde sthāpanāmi teṣāṃ na hi tanmāndire khaḡa ॥

citi sūmat-kiṇanāṅkhye mahātāntre caṇyāpāde

mukhalīṅgapīṭhalakṣaṇavidhīstāyovimīśatīḥ pātalaḥ ।

These are the common features of the pedestal.

Now listen to the specific forms of ~~diff~~ pedestals.

There are eight different ~~to~~ ~~by~~ kinds of pedestals -

bhadrā^{yati}, vajrī, trikoṇā, paṇimandala, ~~vedī~~, padmā,

ardhacandra, and sthāndila. The pedestal which is in rectangular (caturāśra) shape ^{is known as Bhadra; the pedestal} ~~and~~ embellished with two mekhalas is known as ^{yati} ~~Bhadra~~; the pedestal which is ~~in the~~ ^{is} pentagonal and adorned with three mekhalas is known as vajrī; the pedestal which is in the ~~sp~~ shape of sṛṅgātaka (three-peaked mountain) is known as trikona; the pedestal which is in the shape of full moon is known as parimandala; ^{All these} ~~the pedestals formed according to one's own~~ ^{in the are commonly known as vedī.} ~~and desire is called vedī~~; the pedestal which is comparable to the form of ^a lotus is known as padma; the pedestal in the form of bow is known as ardhacandra; and the pedestal adorned with two mekhalas is known as sthāndila. Bhadra is meant for yogic power; yati will reward with cows and she-buffaloes; vajrī will grant the longevity of life; padmā will grant saubhāgya (blessed life); parimandala is productive of wealth and abundant grains; ardhacandra will grant progeny; trikona will cause destruction to the enemies; ~~sth~~ and sthāndila will grant all the desired ends. For the self-manifested linga, pedestals are to be made with red coloured dhātus. Thus the characteristics of the pedestals have been told ~~to go~~ by me. Pedestals are to be installed ~~in~~ only in temples; they are not applicable for houses.

This is the chapter on the features of vyakta-avyakta linga, the twenty-third ~~chapt~~ of the caryāpāda of the Kīranāgama mahātāntṛa)

(Then, on the suitable places for the construction of
temples)

Gaundak.

prāsādānāntu yatsthānam tadbhūtāṅga-parīkṣanam ।
śaśalyā vā yadā bhūhi viśalyā kriyate katham ॥

Gaundak -

O, Lord, kindly explain to me the suitable places
for the construction of temples and ~~the~~ the ways of
examining the various parts of a selected place.

~~What~~ How are the activities carried out when the removal
of the hidden substances (śalyoddhāra) is attended to?

And how are they executed when śalyoddhāra is ~~not~~ left on
()

Phagavān -

mahendrādi nagesveva cānyasmimistīrthasamīśraye ।
 mahanadī tatabhāge jñātravām trihparigraham ॥
 divjādiprakramātsiddham rūpabhāratim dhvadhām ।
 śūpaśūryākṛtim tyaktvā sā grāhyā sphuṭitā nayā ॥
 samam kṛtvā tatthā kotyā nīśi pakṣe ghate śubhe ।
 vardhamānam tadūrdhvam syāt sthāpyam naktacaturstayam ।

The Lord said :

Places near the great mountains like Mahendra etc .
 Other places in the vicinity of auspicious tanks, ^{and} great
 rivers ~~etc~~ - all these three kinds of places can be
 selected for temple-buildings. Places are to be selected
 depending on the four castes. Places associated with
 pleasant natural surroundings, those which afford
 wealth of materials, those with high density and
 durability are suitable for the people belonging to the
 four castes beginning from Brahmin etc. Those lands
 which are ^{of the nature} ~~are the~~ of śūpa, śūrya ^() are to be neglected.
 The land which ^{is} unsplit, not detached from the main land
 is to be selected. Having levelled the ground with the wooden
 pestle the preceptor should begin the consecratory activity
 known as adhivāsa in an auspicious night. This should be
 done for four continuous nights having placed the water-kalasa
 and vardhamā kumbha .

pūrvādikramayogena dvijādīmāmi kramo bhavet ।
kalpyami narādīkṛīmantrairābhimantrīya śatam śatam ॥
jñeyo hrāsarivardhaya sā saṅkīrṇā kevalā śhivā ।
kṣitīṇca kṣitāmi kṛtvā yavān vāśpi tilān kiret ॥
yā bijakṣepamādbijāstrīya hōbhīṣṣāṅkurāśśubhāḥ ।
anyathā viphalā jñeyā yathāśśmin sāṅkurāsthale ॥
dime yogādi samiyukte puṇyāhami jayamaṅgalaiḥ ।

According to the order of castes brahmin etc., kalasas are to be placed and consecrated ^{respectively} in the direction of east, south, west and north. Consecration of kalasas is also to be done with talpūṣa, aghora, ~~sadyōgāta~~ ^{sadyōgāta} and ~~sadyōgāta~~ ^{vāma} mantras according to the order of castes beginning ~~from~~ brahmin to śūdra. The consecration shall be done by reducing or increasing the number of japa or with ~~addition of~~ vedic and āgamic mantras or absolutely with āgamic mantras only. Having ploughed the land, the preceptor should sow the seeds of yava or sesamum. If the germination takes place within three days then it is to be held that the selected land is ^{an} auspicious one. If sprouts are not seen within three days, it means that the land is inauspicious and futile. On an auspicious land embellished with ~~new lands~~ ^{germinating} sprouts, the ritual of puṇyāha is to be done, ^{on an auspicious day combined with beneficent yoga} with the accompaniment of pleasing sound indicative of victory and auspiciousness.

tatāḥ prasārayetsūtram - ācāryaśilpibhissaha ॥
 prasāryamane sūtre tu nimittānyupalaṅkayet ।
 nimitte sati kinkuryāt - animilte kraturbhavet ॥
 ghṛtaṁ nāstāśhasanāntu kāryo homaśśitaistilāḥ ।
 ghṛtākṣīrayuktaiśśāntir - bhavatyatra na samīśayah ॥

Then, the preceptor along with the Silpin should stretch out the flour-soaked thread for the sake of drawing necessary mandalas. During the time of stretching out the thread, if good omens occur all other contiguous activities shall be executed; if prognostics indicative of evil effects occur, the preceptor should offer homas using sesamum, ghee and milk reciting aghora mantra 1000 times. On account of this kind of homas, alleviation takes place and, beyond doubt, all the evil effects get nullified.

caturāśrami samam kṛtvā navadhā kārayet pari ।
 īśānādibhirbhaven-nyāsaś- tatiśaḥ prathamo bhavet ॥
 parjanya jayamahendro - bhāskarassatyabhramīśakah ।
 antariksastu pūrve syād - dakṣiṇe śikhibhūṣaṇau ॥
 dhātā gṛhaṣṭatāścaiva yamo gandharva - bhṛngarāt ।
 mṛgarāt - kṛtito yāmye pāścime pretasamivahah ॥
 dauvārikaśca sugrīvah puspadanto jalādhipah ।
 asuraśśoṣarogākhyau pāścime kṛtitan mayā ॥
 uttare vāyu nāga ca mukhya bhallāta - somakāḥ ।
 nṛk cāditi - diti ceti sthitāścottara diggataḥ ॥

Having drawn a rectangular mandala, the preceptor
 (~~ācārya~~ Śivācārya or Śilpācārya) should reticulate it
 into 9 equal parts. (By doing so, 81 squares would be formed.
 Each square is known as a ^śpada. For the sake of vāstu-pūja
 certain deities are to be identified with certain rows of
 squares. Following are the ~~eight~~ names of eight deities to be
 identified in the direction of east: Īśa, Parjanya,
 Jaya, Mahendra, Bhāskara, Satya, Bhramīśaka
 and Antarikṣa.

Śikhi, Pūṣana, Dhātā, Gṛhaṣṭatā,
 Yama, Gandharva, Bhṛngarāt, and Mṛgarāt -

These are the names of eight deities to be identified
in the direction of south.

Pretasambhava, Dauvārika, Sugriva, Puspadanta,
Jalāchīpa, Asura, Śosa, and Roga.

- These are the names of eight deities to be identified
in the direction of west.

Vāya, Nāga, Mukhya, Bhallātaka

Somaka, Rik, Aditi and Diti

- These are the names of eight deities to be identified
in the direction of north.

brāhmam navapadāntasthami cā śś paścaisāna-konaḡaḥ 1
 saritendraśca rudraśca śeṣakonaḡasthitāḥ pare ॥
 koṣṭhakāntarita-nyāsāt- brahmapāśve tu samisthitāḥ 1
 āparatsastadīśānta - śatpadasṭho marīcakaḥ ॥
 sāvitrasśyāddvipado vivasvān śatpade mataḥ 1
 tadradindra-jayo mitro divipadaśśatpadaśśthitāḥ ॥
 rudradāso divikoṣṭhasṭhaśśatpadasṭho dharādharoḥ 1
 āthavā samisthitāḥ kono padadvayamatārdhataḥ ॥

Brahma occupies the central place consisting of
 nine squares (padas). Ś Āpah is occupies the
 square in the north-east direction. Similarly Savitṛ,
 Indra, and Rudra occupy the ^{corner} squares in the
 in the direction of south-east, south-west and north-west.

Āparatsa occupies two squares and Marīcaka, six squares
 Two squares for Sāvitrā and six squares for Vivasvān
 For Rudradāsa, two squares and for Dharādharā, six squares
 For Indrajaya, two squares and for Mitra, six squares
 For Rudradāsa two squares and for Dharādharā, six squares.

evam nuasya surān kone kṛmāṣṭram nīpatayet ।
 tṭiyakṛmākāṇyat-^{līyam} kṛṣṭakam nyaset ॥
 tatsūtra ukhayaḥ pūṣat-^{ukhayaḥ} brahmanah kramāt ।
 kṛṣṭham adhyasthitam ^{nyami} ~~gṛhīta~~ atindikṣu vyavasthitam ॥
 khyātam vanīśāśca catvārah kṛmāṣṭram śīromatam ।
 evam jñātvā tu samīkṣyāt - sūtrānāmamitam bhavet ॥
 jñeyam madhyagatam madhyam tacca yātreṇa varjayet ।
 kṛtvā tat sādāśāntiḥ kṛtvā karma ca tatpunaḥ ॥
 kṛtvā sōdāśadhā sṭhānam varjayet- tatsadāiva tu ।

Thus Rishi designed and marked out the squares for the
 vāstu duties. The preceptor should draw the main diagonals
 joining the ~~so~~ four corners. Then he should join the third
 square lying in the middle row with the eastern marginal
 row and the square lying in the south-west direction of the
 southern marginal row. Similarly, each third square
 lying in the marginal rows are to be joined together.
 Thus there will be four lines lying on the
^{four} ~~four~~ four lines known as
 vāstu lines. These four parallel lines known as rays would be
 formed. The ~~point~~ central points where the lines of

varisa ~~an~~ rajjus and sutras meet together are to be left out. (Having selected sixteen such points (known as marmas) one should always ~~of~~ abandon those places corresponding to these points and construction of building ~~or~~ any part of the buildings or temples such as thresholds, entrances, windows etc should not be taken) ~~on such occasions~~.

Īśāneśya śiro vāstor- bāhū devau vāyu- vahnigau ॥
 amṣayossavitā rudro śi nirṛtau caranadvayam ।
 ākhaṇḍalah pradese syādāpavatsō hydi sthitah ॥
 marīci- bhūdharaṅkhyau ca stanaśthānasṭhitau bhau ।
 brahmā nābhigato raudra- sāritrau kuksigau matau ॥
 indraścendrajayo guhye vivasvānūrumadhyagah ।
 mitho nyorugatasṭadivat- pratyāṅgami devatātmaxam ॥
 puramutpātanaḍbhūtani dṛṣṭvā bhūtaissubhīṣanam ।
 gr̥hītvātaissamantāttu praxiptam tadadhomukham ॥
 yathā yena gr̥hītam yat pūjanīyam tathāiva tat ।
 yadvāstūprathitāncātra gr̥ha-prāsāda- kalpane ॥

Each deity ~~pres~~ dominates over each limb of the
 vastu puruṣa. Now listen to these particulars with regard to
 devata-svarūpa of vastu. Īśāna is on the head of
 vastu puruṣa (lying on the ground); Vāyu and Vahni on
 the two fore-arms; Savitṛ and Rudra on the shoulders;
 Nirṛti on the feet of vastu; Indra on the pubic region;
 Āpavatsa on the place of ^{the} heart; on ~~the~~ two breasts,
 Marīci and Bhārādvara; Brahma on the navel;
 Raudra and Sāritra on the two sides of ^{the} stomach;

Indra and Indrajaya on the region of gubhya;
Vivasvan and Mitra on the thighs. Thus each
limb of vāstu puruṣa is occupied by each deity.

In the days of yore, the devas who were alarmed
very much on seeing the dreadful figure of vāstu
who came into existence in a portentous manner,
fastened ~~the demon~~ him with ropes and made him to
fall down on the ground. From that time onwards, vāstu is
supposed to be lying on the ground. His face turned
downwards. ~~for~~ Each deity is to be worshipped in
a particular ^{limb which was} ~~place where of the body where the deity~~
~~was~~ fastened with the rope by that particular deity.

(Puja is to be done in a manner in which each limb
was fastened and pulled by each deity)

The construction of house or temple is to be
undertaken in a place where vāstu pūjā has been
done as proclaimed in the scriptures.

ekāṣṭī padam khyātāni catuṣṣaṣṭī padam sṛṇu ।
 tat-kṣetramastadhā kṛtvā nyasediśāditasśūrān ॥
 dūtīye hyantarikṣāgni mygarāt - piti samijñakāḥ ।
 pāpayakṣmāṅgarogaśca koṇārdhasthā divaukasaḥ ॥
 parjanyaśca jayantaśca mahendro bhāskaraḥ kramāt ।
 kṣayoddhṛtami ca pūrvāyāmi pūṣā dakṣiṇatassthitāḥ ॥
 vidhātā gaḥhamṛtyuśca gandharvo bhṛṅgarān mataḥ ।
 dauvārikāḥ praticyāntu sugrīvāḥ kuṣumadrījāḥ ॥
 vāṛiśaścāsuraścaiva nāgaścottanatassthitāḥ ।
 mukhyaḥ śhallātā soma ca ṛk cāditi - diti - kramāt ॥

Vastu mandala consisting of 81 squares was so far
 explained to you. Now listen to another type of vastu
 mandala consisting of 64 squares. ~~Dividing~~ Dividing the
 rectangular mandala into eight equal parts, 64
 squares shall be formed. As explained earlier, vastu
 deities ^{like Īśa etc} are to be identified in ~~the~~ the squares.
 In this pattern each corner-square is occupied by two
 devas. Īśa, Antarikṣa, Agni, Mygarāt, ~~Piti~~ Piti,
 Pāpayakṣma, Ariga and Roga - these devas occupy
 the four corner-squares. Parjanya, Jayanta, Mahendra

and Bhaskara - these devas occupy the marginal row
of eastern direction. Pūṣa, Viśhātā, Grhaskatā,
Yama, Gandharva, Bhṛngarāt - these devas are
in the marginal row of ^{the} southern direction. Dāuvarika,
Sugrīva, Puspādanta, Jalādhipa, ^{Asura and} ~~and~~ Naga - these
devas occupy the marginal row of the western direction.
Mukhya, Bhallātā, Soma, Rik, Aditi and Diti - these
devas are in the marginal row of the northern direction.

ete dirpadagā jñeyā madhye brahma catuṣpadah ।
 tathāśś paścāśś pavatsaśśa savitra-sāvitrahau param ॥
 indraścendrajayo rudro rudradāsaḥ kramātsṭhitah ।
 koṇārdha samsthitaḥ syete tripadaṣṭho marīcakah ॥
 vivasvāniśca tathā mitra bhavet-tadratt dhanādharah ।
 taccaturṣṭhane pārsvarastha - devāścāṣṭapadaṣṭhitāḥ ॥

Brahma takes the central place consisting of four squares. Āpaḥ, Āpavatsa, Savitr, Sāvitra, Indra, Indrajaya, Rudra and Rudradāsa - these devas are 4 in the intermediate directions occupying 16 half squares in which are in the adjacent row of Brahmasṭhāna. Marīcaka, Vivasvān, Mitra and Dhanādharā - these devas occupy twelve squares (three squares for each). Devas existing by the side of ^{four deities} Marīcaka etc, take eight squares.

pūrvavacca surān varisān tathā bhūmau prakalpayet |
 ayam devālaye prokto ditiyo mandire matah ||
 vāstusanikalpakāle tu yadavisām sprśate gṛhī |
 vāstudehe'spi tatraiva śalyoddhāra vidhir matāh ||

As explained earlier, the deities existing along
 varisān are to be indentified in the body of a vastu
 and the ground is to be designed in this way for the
 sake of vāstupūjā. These types of vāstupūjās are
 to be done during the construction of temples and
 palacial houses. A house-holder who proceeds to
 construct a house should ~~execute~~ execute a
 process known as śalyoddhāra in the body of
 vāstupūjā during the time of vāstupūjā.
 Whichever part is identified with a deity, that
 part is to be extricated from the influence of
 hidden things.

śiraśparśādgr̥hesasya hemaśālyam narardhataḥ ।
 hastadvaye mukhaśparśāt- kāsṭham pr̥sthe gale dhyvam ॥
 asthīśālyam trilbhīhastairupasparsē bhavet- dhyvam ।
 hastanāntu catuḥkena cpaśālyam bhavet- khaga ॥
 khadgam pādapaśparśāj- jānumātrādado bhavet ।
 gandago bāhusamīparśāt- hastamātrā vikasataḥ ॥
 pādāmūladalaśparśācarmāṅguḥṭha pramānataḥ ।
 petikāṅguḥṭha samīparśādado hasta-trayena tu ॥
 kamīṣṭhāṅguli samīparśāt kāmīyam talṭha karārdhataḥ ।
 lōhamī syāt- kaṭakamī khyātam katiśparśāt karadvaye ॥
 ūruśparśāt- karastalṭha dvādaśāṅgulōḥyadhah ।
 jānuśparśācca hastenāp̄yayaśśālyam bhavet- dhyvam ॥
 gulphaśparśāt- trapaśśālyam syādvitasti pramānataḥ ।
 padasparśāṅgajasyāsthi - dvādaśāṅgulato dirja ॥
 evamī samīkṣepataḥ prōtaśśālyoddhāra-kraemo mayā ।

Not
clean


of the owner of the land (or house) ~~be dug up at~~ ~~touches~~ the
 head of vastu, under the ground where the head of
 vastu is identified and at a depth of two hastas
 gold-substance shall be extracted; due to the
 sparśa of two hands, face, hinder part and

neck of the vāstu puruṣa, bones can be extracted
 at a depth of three hastas; under the ground at a
 depth of four hastas, additional materials related to
 bones can be extracted; on the sparsa of
 the feet, at a depth of 1 knee one can
 extract khadga śalya; on furrowing the ground
 upto ~~a~~ ^{the} depth of one hasta at the places where
 cheeks, shoulders, the sole of ~~the~~ foot and the fingers of
 the feet are identified, skin having ~~a~~ ^{the} thickness of
 one thumb can be extracted; at the place of
 aniguṣṭha, 1 box (petika) can be extracted ~~from~~
 at a depth of three hastas; at the place where
 the little finger and other fingers are identified, kāmśya
 can be extracted at a depth of half-hasta; at the place
 of 1 hip, metal-bracelet can be extracted at a depth of
 two hastas; at the place of thighs and hands, iron
 can be extracted at the depth of 12 angulas; the same
 can be extracted at ~~a~~ ^{the} place of 1 knee ^{and} at the depth of
 one hasta; at the place of 1 ankle, ^()trapu śalya can
 be extracted at the depth of vitasti. At the place of ^{the} feet
 bones of elephant can be extracted at the depth of 12 angula.
 Thus the procedure of śalyoddhāra ^{duly} has been explained
 to you.

evam viśodhya tām bhūmim kāyaṃ vāstu surārcanam ॥
 īśānādikramāt-pūjā kāyā pūrvam ghyākṣataih ॥
 nīlotpalodakam dadyāt - pādūkāṃ pītavarnakām ॥
 ratnāni dhūmravaitānāṃ dadyāttanmandakāṃ ghytām ॥
 manisani śakunim sūci - lājahomakramānmadhu ॥
 manisaudanam punardagdham naśāna śakunodbhava ॥
 tilāyava tilairbhaktam dantakāṣṭham ca yāvakam ॥
 kuśān padmam surāṃ dadyād-ghyānāṃ ca yathākramāt ॥
 ghytāktānmandakān dadyān - nānā puṣpādi pūrvakam ॥
 mudgāṇṇa - kṣīra - śālyāṇṇa - balistatthoktavarat-pureḥ ॥

Having examined and purified the ground in this manner,
 the preceptor should proceed to worship the deities
 of vāstu in the order of mention starting from the direction of
 north-east. He should offer bali ~~in the~~ using the
 following articles as mentioned in the Scriptures. (3)
 Worshipping the deities with sprinkled akṣatas, he should
 offer blue-lotus, arghya-water, yellow-coloured wooden pedestal
 smoky coloured gems, sprinkled and consecrated baked
 flour, flesh of śakuni-bird, parched rice of fine
 variety, honey, food cooked with ~~meat~~ flesh,
 fried tongue of śakuni-bird, sesamum, barley

1
eatable mingled with sesamum. tooth-sticks,
food prepared from barley, kusā-grass, lotus-flower,
spirituous liquor — all these are to offered after
they have been consecrated by sprinkling. Varieties of
baked flour, various kinds of flowers, ~~food~~ food
mixed with the powder of fried ~~beans~~ ~~peas~~ green gram,
milk, food prepared from sāli-rice — these are
to be offered in due order to each deity.



evamiṣṭva kramāṇḍdevān - paścāt-konasthitānyajet ॥
 payodadhīśakone tu kuśavāri - gulaudanam ।
 etadāgneyakone tu haridrāmiśramodanam ॥
 etacca nairṇte dadyāt - pakvāpakvam ca phalgusam ।
 vajaryekonaḥ pūjyāḥ pūrvenaiva ca laddukam ॥
 raktam malayajam yāmye gṛtānnam vāruṇe punah ।
 phalgusam māśakam bhakṣyamultare tatpradāpayet ॥
 tilājyam pañcagavyaṁca madhye dadyāt - kuśāksataih ।
 evam sampūjita devāssāntimāsu prakurvate ॥
 nacettilāksatairbhakṣyaiḥ puṣpaissarvamistu pūjayet ॥
 alhavā kuśapūspairvā pūjya prāsādamārabhet ॥

Citi sūmat - kṛaṇākhye mahātantrē caryāpāde
 prāsādayogyasthānavidhiścatuvimśatīḥ paṭalah ।

Having ~~offer~~ worshipped the deities of vāstu
 in due order, the preceptor then should proceed to
 worship the deities invoked and immobilized in the
 intermediate directions. In the direction of north-east
 the preceptor should offer milk and curd; kuśa-water
 and food mixed with molasses, in the direction of south-east.

Food mixed with turmeric powder - in the direction of south-west. Baked or unbaked phalgusa - in the direction of north-west. Then the preceptor should ~~offer~~ worship the deities invoked in the ~~main~~ directions starting from ^{the} east. He should offer laddukas in the direction of east; red-coloured sandal - in the direction of south; food mingled with ghee - in the direction of west; and zatales made of phalgusa and māṣa - in the direction of north. He should offer sesamum, ghee, pañcagavya along with kuśa and aksatas ~~o~~ at the middle. Vāstu-deities worshipped according to this procedure will quickly effect alleviation, inducing auspiciousness into the ground. If the materials enlisted above are not available, the preceptor can worship all the deities with sesamum, aksatas ~~and~~ victuals and flowers; if not in this way, he can worship with kuśa and flowers. One should begin the construction of temple having ^{done} ~~worshipped~~ vāstupūja.

(This is the chapter on the suitable places for the construction of temples, the twenty-fourth of the caryāpāda of the Kīrānāgama mahatantra)

ATHA PRĀSĀDA LAKṢANA VIDHIH

(Then, on the specific features of a temple)

Gaundak -

prāsāda-lakṣaṇam deva sāmānyam yadviseṣataḥ ।
 mantapādya yathā kārya vada sarvam samāśataḥ ॥

Gaunda

What are the general and specific features of a temple? How are its various parts like mantapa constructed? O, Lord, kindly explain these matters succinctly.

Bhagavān -

śodāśānīśe kīṭe kṣetṛe madhye Bhagacaturstāyam ।
 Bhāgadvādaśakam bahye Bhityarthamupakalpayet ॥
 Bhittināmuccrayaḥ kāryaḥ - caturbhāgaissamaśśubhaḥ ।
 Bhittiyucchrāyapramāṇasya digunāmi śikharāntikam ॥
 Bhāgadwayayutā kāryā nīṣṛtā yā pradakṣiṇī ।
 Bhittiyucchrāyante tasyordhvaṃ vicitra ca samā kriyā ॥

The Lord said -

Vastu mandala is to be divided into sixteen equal parts (lengthwise and cross-wise). The central portion of the mandala consisting of four squares is to be left out. On the twelfth row of squares lying outside the central portion, enclosing wall is to be constructed. The height of the wall (rampart) should be equal to the measurement of four squares. The śikhara is to be raised upto a height equal to twice the height of the wall. The portion known as pradakṣiṇī (^{mahāmāyāda} ~~prākāśa~~) which runs around the wall should be constructed along on the two rows of squares. On the top of the wall variegated constructions are to be erected symmetrically in all directions. ~~The construction would be erected for~~

tadardham sūkanāsasya niskātaḥ pādato bhavet ।
 exanāsārdhato jñeyo vedībāndhas tadardhataḥ ।
 grīvāmālakasāraṇca tasyāpyardhami vyavasthitam ।
 kapotānāṇca vistārami kartavyam caturāṅgulaḥ ॥
 garbhāyāmasya vistārami dvārato duiganāyatam ।
 pañcalbhāgarito garbhah prāgrīvaścārisato bhavet ॥

Out of the various parts of vimāna, the part known as ~~Exa~~ sūkanāsa should be formed with a height equal to half of the height of the wall; niskāta should be one fourth of the height of the wall; exanāsa is to be half formed with a height equal to half of the previous measurement; vedībāndha should be half of the height of exanāsa. The parts known as grīva and āmalakasāra are to be formed with a measurement equal to half of the previous height. The width of kapota should be four angulas. The length and breadth of garbhagrha should be twice the measurement of entrance. The front portion of grīva should be equal to one fifth of the extent of garbhagrha.

garbhādigunavistārān - mantapam syādtirīyatam ।
 garbhastatra samastanyah purato mukhamantapah ॥
 protassāmānya evāyamanyathā vā prakalpayet ।
 lingamanena pītham syādgarbhām pīthē stha samisthitam
 lingena garbhāmānassyād-digunāssārdhatasthitāh ।
 anyathā mūrāllingād-diguno garbha ucyate ॥
 garbhād-digunato bāhye tasmāt-taddigunośrdhata
 alhavā garbhāmānena garbhām tannavadhā bhajet ॥
 madhye pīthapadānyastau parvatassusūnam bhavet ।
 loma manena bhittinām kalpanā śirharasya tu ॥
 sāmānya laksanam protam visēsanām alha śīnu ।

The length and breadth of mantapa should be three times greater than those of garbhagrha. Mukha-mantapa is to be constructed in front of the garbhagrha its extent being as same as that of the garbhagrha. Mukhamantapa shall be constructed either in a general or specific manner as enjoined in the scriptures. Pīthā portion of the vimāna should be formed based on the measurement of Linga. Garbhagrha is to be constructed over the portion pīthā. Based on the measurement of linga

merumandara kailāsa - kalāśo mrgarādgajah ॥

vimānāścandakāḥ proktaścaturastāśra samyutah ॥

sodāśāśreṇa yuktāśca sarvatoḥkadrako hariḥ ॥

samudgaśca vikhyātah prabhāūpamataśśrṇu ॥

catuśśrīgami caturdvāre bhūmikābhīr-dviraśtabhiḥ ॥

vicitra śikharākīrṇo vināghoḥamitastataḥ ॥

pañcāṇḍakaśca vedāśro bhūmikābhīrtrihiriyutah ॥

*

There are various types of vimanas embellished with different kinds of ornamentations. Meru, Mandara, Kailāsa, Kalāśa, Simha, Gaja, Candaka Candaka — these types of vimanas shall be formed in the with rectangular or octogonal or ~~six~~ shape.

Sarvatoḥkadrā, Hari and samudgaka — these types of vimanas ~~sh~~ have sixteen angled shape.

Now listen to the type of Prabhāūpa. This type of vimana should be provided with four ^{śrīgas} ~~śikharas~~ (peaks), four entrances ^{and} ~~and~~, eight bhūmis (stories); or it may be ^{provided with} variegated forms of śikharas, ~~and~~ five andakas and three stories ~~and~~ bereft of the part known as ghosa.

the measurement of garbhagṛha is to be calculated
 in such a way as to be two times or two and half
 times greater than lingamāna. It is held generally
 that it is preferable to fix the measurement of
 garbhagṛha so as to be ~~two times greater than~~
 twice the measurement of līṅga. The first enclosure
 around the garbhagṛha should be twice the extent
 of garbhagṛha; the outer space lying outside this
 enclosure should be two and half times greater than
 the measurement of garbhagṛha. Now listen to
 another type of construction. The garbhamāna is to
 be divided into nine equal parts. Pīṭha shall
 be constructed so as to occupy eight squares in the middle
 portion. (~~the 64 parts~~). All sides should be perforated
 (to appear like gavākṣa). Based on garbhamāna
 the enclosing wall and śikhara should be
 constructed. So far general features of the
 presincts have been told. Now listen to the
 specific features.

astāmiśo sūyutami citram sodasāmiśastato matah |
 ekāṇḍakessuvṛtto yas - samas - sarvatra mandalah ||
 sarvatobhadra ke citrah kartaryah pañcalbhūmikah |
 simhākṛtīr bhavet - simhas - saptaśkandha - samanvitaḥ ||
 sodasāṇḍaka samiyuktasādhbhūmo nandito bhavet |
 viśātyaṇḍaka samiyuktaḥ pañcalbhūnandivardhanaḥ ||
 vicitrāsikharo hamsasṣoṣ pyekādaśābhūmikah |
 vṛṣaṁ pañcāṇḍakam vyālo vicitrassatvabhūmikah ||
 anyosantare sadasṣastad - bāhyatassarvatomukhaḥ |
 candrasālāyutaścitrastārksya nāmāṣṭra coditaḥ ||
 padmakasṣodasāśrastu bhūmikādvaya viddhitaḥ |
 tūmiśātsabhbūmikāyukto vicitrassasamudgakah ||

Vimāna known as Sūyuta^() should be octogonal;
 sixteen-angled vimāna endowed with the same characteristics
 as those of Sūyuta is known as Citra^(); it should be furnished
 with ekāṇḍa ^{with a} ~~formed in a~~ circular well-formed
 circular shape. Its whole structure should always be
 in a mandala form. Sarvatobhadra-vimāna^() is
 to be constructed with five storeys. Simha
 vimāna should be in the form of lion associated

seven skandhas (projections). That which is associated with sixteen andakas and six storeys is called Nandin; The vimāna which is provided with twenty andakas and five storeys is known as Nandivandhana. ~~Harisa~~ The vimāna which is embellished with variegated forms of śikhara and eleven storeys is called Harisa. Vṛṣa-vimāna consists of five andakas; Vyāla-vimāna is furnished with different shapes and three ~~sto~~ storeys; it is associated with one enclosure; ~~its middle~~ ^{it is with} ~~portion~~ ^{shall} ~~should be~~ a six-angled middle portion. () Other parts of it are similar to those of sawatamukha. () Samudgaga () type of vimāna shall be formed either in the shape of lotus or in sixteen-angled shape. It shall be provided with ^{a minimum of} two storeys and increasing the number of storeys two by two, it shall ~~have~~ ^{be} provided with a maximum of thirty storeys.

meruśśatardhakastasyān - mandaro navatistatthā ।
 aśitihastah kailāsaścaturthimśadvimānakah ॥
 dvāthimśānnandiṛddhiśyāt - tūmśaddhastastu nanditah ।
 sauwatobhadrakastadivāt - aśtāvīmśat tadasrakah ॥
 sodasāmīśastato vīmśat - pañcahastācca sarikhyayā ।
 padmakovartulo yosnyo vimānaścandako ś parah ॥
 dvādaśaivakara jñeyā hamīśastaddaśahastatah ।
 aśtahasto gaumīśaśśeśāstanmānatassamāh ॥
 tasyaika-dvītri-kastasya tattanmānena kalpanam ।
 nāgataksa gṛhādīnāmi nākṣasānāñca śobhamam ॥

Meru-type of vimāna should have an extent of
 fifty hastas; Mandara - ninety hastas; Kailāsa -
 eighty hastas; Vimānaka - thirty-four hastas;
 Nandiṛddhi - thirty-two hastas; Nandin - thirty hastas;
 Sauwatobhadra - thirty-two or twenty-eight hastas;
 Padmakā - sixteen hastas; Vartula - twenty-five hastas;
 Candaka - twelve hastas; Hamīśa - ten hastas;
 Hari (Gaumīśa) - eight hastas; Other types of
 vimānas are to be constructed, having an extent of
 of one, or two or three hastas ^{more than the previous measurement.}. Houses belonging to the
 group of nāga, takṣa & nākṣasa may also be
 provided with ~~sp~~ beautiful vimānas.

~~jyesthasya~~ śreṣṭha lingasya madhyamā madhyamasya t
 kanisthā kanyasayuktā jñātrā prāsāda kalpanā ॥
 sarve prāgrūpasamyuktās- toraṇaḥ mantapānyutāḥ ।
 teṣāṃ ~~ca~~ jñānāni ca mānaṇca stambhairyuktemataḥ ॥

According to the three types of lingas- (~~uttama~~,
~~madhyama~~ and ~~as~~ jyestha, madhyama and
 kanistha) enclosures of temples should be
 constructed so as to be furnished with various
 parts like prāg-^()gūṇa, toraṇa, mantapa, stambha et
 these are to be constructed according to their
 forms and measurements.

puspamabratimam khyātam stambhaiḥ śṛtyuttaraingunaiḥ ।
 puspabhadramato jñeyam suvṛttānandata parā ॥
 kauśalyaḥ saśvasanikṛno jalabhadro jayāvahā ।
 sūvatsa vijayo vāstu śṛtidhṛgvajrakoś parāḥ ॥
 viśālakaśca suśliṣṭo madhyako nāka samijñakāḥ ।
 syandano mānavākhyāśca athāśnyo manibhadrakāḥ ॥
 sugrīvo bhūṣanaścānyāḥ kaṇadhāro divyaśṭrakāḥ ।
 kāmabhadraśsusūtraśca sthitasstambhadrayam vinā ॥

Now listen to the exposition of various types of mantapas.
 That which is associated with four pillars or twelve
 pillars is known as puspamabratima; the mantapa
 with ~~three~~ round pillars is known as puspabhadra; ...
 There are ~~at~~ other types of mantapas such as kauśalya,
 sanikṛno, jalabhadra, jayāvaha, sūvatsa, vijaya,
 vāstu, śṛtidhṛk^(vedāṅga), vajraka, viśālaka, suśliṣṭa,
 madhyaka, nāka, syandana, mānava, manibhadra
 sugrīva, bhūṣana, kaṇadhāra, divyaśṭraka,
 kāmabhadra, susūtra etc. These mantapas are
~~furnished with~~ ~~less~~ of two pillars less than the number of
 pillars buttressing the first type.

mantapāddhṛāsataḥ prokṭaḥ teṣāmundhvaṃ vimśrikā ।
 trikonaṃ vṛtta khaṇḍenduraśṭākoṇānṛito 5 paśaḥ ॥
 catuṣkoṇaḥ paśaḥ khyātaḥ puṇaḥ ṣoḍaśa koṇakaḥ ।
 mahārājyaṃ mahālālkaṃ śatruccātakaro 5 paśaḥ ॥
 sarvataścaturāśraṃ syācchṛīpradaḥ ṣoḍaśāśraḥ ।
 prakramān-mantapā khyātā evaṃ jñātvā prayojayet ॥

These can be constructed even by increasing or decreasing the measurements reckoned previously, or even by taking average measurements. These can be formed in the shape of triangle, circular, demi-moon, octagonal, rectangular, sixteen-angled etc. ~~Female~~ Construction of mantapas in these patterns will ~~grant~~ be beneficent to the great empire; will yield greater gains; will effect expulsion to the enemies. Rectangular mantapa is best suited for all purposes; sixteen-angled mantapa will yield the affluence of wealth. Construction of mantapa has ^{been} explained to you. Knowing the nature and effect of mantapas, one should construct them in the duly assigned places.

prāsādayāgrato dvārami vistāradvigoṇocchritam ।
 ucchrāyasya tu yatpādasśākodumbāra vistrītaḥ ॥
 vistārasya tu yatpādas-tasya bāhulyato bhavet ।
 vicitrāpatra vallibhissamantān milhūnānvitam ॥
 dvāramevam vidhami kāryam - uttāṅgula vidhānataḥ ।
 śaṣṭīśaṣṭīśatam sāgramanigulānāmi vighṛhya tu ॥
 aṣṭaśraśat kramādevami dvārāni daśa saṅkhyayā ।
 bhavanti pañca jyēsthāni trīṇyevami madhyamāni tu ॥
 adhamami taddvayam jñeyam evam dvārāni kalpayet ।

In the front portion of prāsāda, entrance is to be constructed, the height of the entrance should be twice the width of it. One fourth of the height should be the ~~is~~ breadth of śākā and udumbāra. One fourth of this breadth should be the measurement of bāhu. These parts of the ~~the~~ entrance should be decorated with variegated forms of leaves, creepers, and of milhūnas (dual form). Entrance of garbhagṛha is to be constructed in this way. This may even be formed based on anigula vidhāna. ~~Can~~ Taking the maximum height of one hundred and sixty-four angulas and decreasing it ~~by~~ ~~ten~~ ~~by~~ ~~ten~~ eight by eight, one can reckon ten ~~kinds~~ ~~of~~ different heights. (In this case minimum height is 94 angulas). First five ~~is~~ types of heights are for uttama; next three types of heights are for madhyama and the last two types of heights are for adhama. Then various types of entrances shall be formed.

41(B)- 44 (a)

prāsādayāgrato dvāram kartavyam tadyathā śulbham ॥
 dvārapāścestakāśśailāḥ kanīṣṭhā madhyamāḥ parāḥ ।
 vicitrākṛtayo jñeyas- teṣāṃ vaktram yathā syuḥ ॥
 purāścandra vibhāgo yah pāścimābhimukho bhavet ।
 purāśca pāścime vā syāt - pūrvadvāram susobhanam ॥
 dakṣiṇatarayorḥ puryor- gopuram prānimukho bhavet ।

Entrance should be constructed in a pleasing and splendid manner in front of prāsāda. Dvārapālakas shall be constructed making use of baked bricks or stones (following the rules set forth in pratimā lakṣaṇa). It is to be understood that they are endowed with strange and diversified ~~figures~~ forms ~~to~~ so as to grouped into three - kanīṣṭhā, madhyama and ultama. Now listen to the construction of gopurā according to the design of the temples. Gopura should ^{be} facing west in a temple whose main shrine is turned towards ^{the} east. In a temple whose main shrine is turned towards west, gopura should be constructed so as to face east. It can be ~~even~~ constructed so as to face east in a temple whose main shrine is turned towards ^{the} south or north.

Gaudak -

purasya nagarasyāpi grāmakṣetākayorapi ||
 kutassthitasīvak purisāṁ saṁkāmaṁ prayacchati,
 etatsarvam samasema bhagavan vaktumarhasi ||

Gauda

How does Śiva manifest Himself through the installed
 images of temples constructed in cities or villages or helmets
 and how does He grant all the desired ends of the devotees?
 O, Lord, kindly ~~tell me~~ explain to me all these matters
 succinctly. I am in a state to be enlightened by your ^{expositions} ~~statements~~.

Bhagavān -

pūrvasyāṁ rājyaṣṭhaladāmi cāgneyyāṁ saṁsiddhidam,
 āyurārogyatā yāmye nairṣṭyāntu jayāvaham ||
 dhanapusthikarāmi cāpyāṁ vāyavyāṁ sūjayāvaham,
 sarvasampatkaram saumye caisāṁye bhogamokṣadam ||
 sthāpanāṁ vā vikhṛāṁ kāṇyāṁ nivesanagarādike,
 sthāpāṇāṁ sthāneṣu pūrvamukṭāphalāṁ bhavet ||
 saṁvagaṣṭha-sadātmasṭho hyanādih paramēśvarah,
 yastadantasthitaḥ purisāṁ bhuktimuktipradassīvak ||
 prāsādo'snumatorthe tu mūrtisthāpanamuttamam ||

Citi sūmat-kiraṇākhye mahatantra caryāpāde prāsādalakṣaṇavidhiḥ
 pañcavimśatih paṭalāḥ)

28 The Lord said :

The Lord ~~bestows~~ grants the authority over a kingdom through the ~~na~~ image facing east; grants all kinds of accomplishments through the image facing south-east; grants longevity and ~~health~~ sound health through the image facing south; leads to victory through the image facing south-west; grants wealth and nourishment through the image facing west; grants riches and leads to victory through the image facing north-west; grants all kinds of wealth and prosperity through the image facing north; grants Bhoga and mousa through the image facing north-east. Installation of ^{the} Lord's images should be under taken in the places like public halls and towns. All kinds of benefits ~~to~~ can be derived by installing the image in proper places. Lord Siva is present everywhere; He always ^sshineth forth in all ~~kind~~ souls; He is beyond the limits of time; He is unborn; He is the Supreme Lord. Residing in the heart of ~~souls~~ embodied souls He grants enjoyments and release. In a temple constructed ~~as~~ in a pleasant manner according to the rules, images of foremost type are to be installed and consecrated.

(This is the chapter on the prāsāda-lakṣaṇa, the twenty-fifth of the Caryapāda of the Kiranāgama mahātāntṛa)

Garuda -

pūṣya nagarasyāpi grāmakṣayorapi "
kutasthitaśśivah pūṣaṁ saṁkāmān prapaccati,
etatsaṁsamasaṁ bhagavan vaktumahi "

Gaṇḍa

How does Śiva manifest Himself through the installed
images of temples constructed in cities or villages or helmets
and how does He grant all the desired ends of the devotees?
O, Lord, kindly ~~tell me~~ explain to me all these matters
succinctly. I am in a state to be enlightened by your ^{expositions} ~~statements~~.

46-49½

Bhagavān -

pūṣyām rājyaṣṭhalāṁ cāgnayām saṁsiddhidam |
āyurārogyatā yāmye nairatyāntu jayāvaham |
dhanapustikarām cāpyām vāyavyām sūjayaṁ vaham |
saṁsāmpatkarām saumye caśāmye bhogamokṣadam |
sthāpanām vā vīkṣya kṛyām nivesanagarādike |
ekāśvapeṇa sthāneṣu pūrvamuktaṣṭhalām bhavet |
saṁvagaṣṭha-sadātmasṭha kṛyānādikḥ paramaśivah |
yastadantasthitaḥ pūṣaṁ bhuktimuktiṣṭhalāḥ |
prāsādo'snumatorthe tu mūrtisthāpanamuttamam |

Citi śrīmat-kīrṇākhya mahatāntre caryāpāde prāsādalakṣaṇavidhiḥ
(pañcavimsatīḥ pāṭalāḥ)

2nd The Lord said :

The Lord ~~bestows~~ grants the authority over a kingdom through the ~~re~~ image facing east; grants all kinds of accomplishments through the image facing south-east; grants longevity and ~~health~~ sound health through the image facing south; leads to victory through the image facing south-west; grants wealth and nourishment through the image facing west; grants riches and leads to victory through the image facing north-west; grants all kinds of wealth and prosperity through the image facing north; grants Bhoga and mocha through the image facing north-east. Installation of ^{the} Lord's images should be undertaken in the places like public halls and towns. All kinds of benefits ~~to~~ ^{to} can be derived by installing the image in proper places. Lord Siva is present everywhere; He always ^{is} shining forth in all ~~kind~~ souls; He is beyond the limits of time; He is unborn; He is the Supreme Lord. Residing in the heart of ~~soul~~ embodied souls He grants enjoyments and release. In a temple constructed ~~as~~ in a pleasant manner according to the rules, images of foremost type are to be installed and consecrated.

(This is the chapter on the prāsāda-lakṣaṇa, the twenty-fifth of the Caryāpāda of the Kīranāgama mahātāntṛa)

ATHA PRATIṢṬHĀDHIVĀSANĀCĀRYA-LAKṢAṆA VIDHIH
(then on the rules pertaining to installation, adhvāsa ⁶⁵⁴
and pre-requisites of preceptor)

garuda -

bhagavan sthāpanam bṛhi tathā caivādhivāsanam ।
katham vā karamaḥ kāryasthāpakasya tu lakṣaṇam ॥

garuda -

O, Lord, kindly explain to me the installation of
Śivaliṅga and precursory activities like adhvāsa etc.
What are the means and instruments to be used during
the performance of installation? What are the essential
pre-requisites of an ācārya.

Bhagavān.

prāguktam yāmi śilāmi nūya prāsādayottare nyaset |
 ānūya tām rathārūḍhām rathabhāṅgo bhavedyadi ||
 tadāstādaśa komaśyāḥ ghoreṇa prasāntaye |
 prathame mantape sthāpya kartavyam lingamādarāt |

The Lord said:

Having selected a proper stone as explained before one should mount it on a chariot ~~car~~ and bringing near the temple, should place it on the northern ~~side~~ wing of the prāsāda. While the chariot is on its way if it gets obstructed or broken, the preceptor should offer komaś 108 times with aghora mantra for the sake of alleviation. Having ⁱⁿstalled the selected stone in the first mantapa one should undertake the sculpting work to form the linga-image.

sāṇābhilāṣaṇam kuṇḍastasya lakṣaṇamuddharet ।
 ācāryaṣṣilpīṇasārdham candraḥlakṣaṇānritah ॥
 kulajo bhaktiyuktaśca na vilomapraticriyeh ।
 gr̥hasto deśikaśśreṣṭho bhūktimukti prasiddhaye ॥
 bhautiko yastathaiva syānnaiṣṭhiko mokṣadeh parah ।
 na hīnāṅgo dhikāṅgo vā bhīnnāṅgah kunakhi śatkeḥ ॥
 pūjāhīno na bhaktaśca cando rūkṣaśca niṣkaraḥ ।
 kulocitauratassīmān śānto dāntah priyam-īradeh ॥
 sahiṣṇussātiriko dakṣah prājño bhaktah priyānritah ।
 Idṛśo deśikaśśreṣṭhas-saṁvalinga-vidhanau varah ॥

Before starting the work, the preceptor, having decorated himself so as to present a royal look like a Indra, should again examine the fitness of ^{the} stone with the help of silpācārya and using the instrument like astila etc. Acārya should be a prominent person hailing from a superior clan noted for its erudition. He should be a devoted person, not belonging to the clan of viloma () or to the group which works for wages. He should be a house-holder endowed with preceptorship. He should be skillful enough in effecting the worldly enjoyments and

release. ^A Preceptor who belongs to Bhautika group should have been endowed with all these qualities. Another kind of preceptor, namely maisthika, ^{who is an accomplished person} should have a well-built physique. He should not be a crippled or maimed person; he should not be possessed of redundant limbs (like 6th finger etc); nor he be with broken or wounded limbs; his nails should not have been deformed; he should not be dishonest; he should not have violated the rules of daily worship; should not be a faithless person; not an outcaste; not be unkind or harsh; Persons who are associated with these disqualifications should not undertake the work concerned with pratimas. Those who observe the periodical vratas according to their own tradition, who are dignified and celebrated, who are with virtuous qualities like forbearance, restraint etc, who speak kind words, who have patience, who are endowed with the quality of sattva, dexterity, erudition and devotion are supposed to be the fittest preceptors, who ~~can~~ ^{to} undertake the work concerned with all types of lingas.

laksanoddhāranam kāryam sūryahomajayor bhavet ।
 aghorena tadā kāryam kuryācchesaissu mangalaih ॥
 urdhvabhāgam tridhā bhajya laksanam syādvina girā ।
 jyestha lingasya yā rekha divastardha yavā bhavet ॥
 hrāsasyāditaresāñca tadatyāgādanavakramāt ।
 taddvaye saptabhirbhāgai - bhavedyadvāṣṭya^{ku}ṭhā^{ku} ॥

The preceptor of such etiquette should do the carving of
 lines (laksanoddhāraṇa) using the tools like [~]golden
 needle etc. with the accompaniment of aghoramantra.
 Other auspicious activities are to be carried out
 with other ~~re~~ ^() samhita mantras. For laksanoddhāraṇa
 one should divide the upper portion of linga (pūjāṁśa)
 into three parts. For the type of jyestha linga ^() rekhas are ^()
 to be formed with a thickness of eight yavas; for other ^{the}
 two types of lingas (madhyama and adhama) thickness
 of rekhas is to be reduced gradually. Other two
 portions (~~brahm~~ brahmāṁśa and viṣṇuāṁśa) are
to be formed in seven parts of ¹² total height respectively.

yastā sūktasya cāpyastā navabhāgavibhājitam |
 ekaikabhāgam hrāsasyāt - sarvaliṅga vidhau matah ||
 kṛtvā cāṣṭavibhāgau tu tūrye ca vikalpīte |
 bhāgatrāyaṁ parityajya lambanam pañcabhāgikam ||
 bhāgamekamadhastya kṛtvā yadā sūtram p'pralambayet |
 tasyāśca saṅgamah kanyo yāvat prāśnāntagocarah ||

The upper portion is to be apportioned with a ~~sp~~ thread specially designed for the purpose in eight or nine parts. For other ^{the} two types one part is to be reduced gradually. Having divided the height of pūjāmisā into ^{eight} ~~sixteen~~ parts manisūtra^() is to be scraped from the fourth part. ~~is~~ Leaving out ~~the~~ three parts of the lower section, the line is to be drawn so as to pass through ~~the upper~~ the five parts of upper section. Other two sūtras - one on the left and another on the right - are to be drawn so as to pass through the four parts. (i.e. one part less than the central one) These two should be joined together on the back side of the liṅga at a place where karnasūtra^() lies

~~By these two sūtras the height of the pūjāmisā is to be divided into eight or nine parts. The height of the pūjāmisā is to be divided into eight or nine parts. The height of the pūjāmisā is to be divided into eight or nine parts.~~

pūjāṁśam śodāśam kṛtvā tatraikāṁśam tridhā bhavet ।
 vistarāṣṭha dūṭiyetū lakṣaṇaṁ sāmipratam syuḥ ॥
 pūjābhāgaṁ samastantū bhajya śodāśabhāgataḥ ।
 adhobhāgaḥprabhṛtyūrdhvaṁ daśāṁśe lakṣaṇaṁ bhavet ।
 tyaktvā bhāgaṁ catuṣkantū rekṣābhyaṁ lambaṇaṁ bhavet
 bhāgadvayamadhastyaḥ tyaktvā saṅgamah pūrvat-kramāt ॥

Lingodadhāraṇa is to be done in a different manner with regard
 to madhyama type of linga. Having divided pūjāṁśa into
 sixteen parts, the preceptor should again make each part
 into three parts. Leaving out the upper most six parts
 lakṣanodadhāra is to be designed in the remaining ten parts.
 Leaving out four parts, rekha is to be drawn so as to lie
 along six parts; as before, two rekhas are to be scraped
 with a shorter length on both sides of manisūtra and they
 are to be joined together on the back side ^{of} the linga
 leaving out two parts in the lower portion.

tṭīyam lakṣaṇam rakṣye rudraḥkāge caturvidhe ।
 urdhve bhāgatrayam tyaktvā adhaścācca trilāḡikam ॥
 trilāḡya lambaṇam kṛtvā adhaścādaśa bhāgataḥ ।
 samyamah pūrvavat-kāryaścaturtham lakṣaṇam syṇu ॥
 tadastadhā śivam bhāgam ^{kṛtvā} tyaktvā ^{tyaktvā} tam trilāḡet-tridhā
 ūrdhva bhāgam paritṛjya lakṣaṇam bhāḡikam bhavet ॥
 adho bhāgadrayam tyaktvā kūrḡhvato ^{to} gaṇanā bhavet
 lam bhavet? tāvādyāvāt-tadadhvaṣṭam paṇam sūtram pralambayet ।

Now I tell you about the third type of lingoddhāraṇa,
 suitable for the four types of rudraḥkāga. Leaving out
 three parts in the upper portion and three parts in the lower
 section, rekha-lambana is to be done along the portion
 comprising eight parts counted from the bottom. Other two
 rekhas are to be formed with decreased measurement
 and they are to be joined on the back side as usual.
 Then listen to the fourth type of lingoddhāraṇa. Pūjāṁśa
 is to be divided into eight equal parts each part being
 divided into three. Leaving out ^{the} upper section ^{and one lower section}, mani-
sūtra is to be formed along the remaining portion. Other two
 rekhas are to be drawn on its both sides, leaving out
 two parts in the lower section. These two rekhas are to be
 joined on the back side as before.

lambanam bānaparṇāni yadā bhāgam kramādbharet ।
 samślesasya dvibhāgo's tra hyesamekatamam śulham ॥
 brāhmaṇādikramāt-kāyam-āyusśrī-kīrtirājyadam ।
 nispādyairam yathā vāsyāt-pūrayenmadhusarpisā ॥
 aghorājjapya śirasi datvā puṣpāni tasya tu ।
 tata urdhvam ~~jā~~ dadhi jalam tato lakṣaṇamuddharet ॥

Carving of lines (lambana) in various forms like
 bānaparṇa (feather of arrow) is to be done in due order
 along the specified parts. Two lines proceeding from the
 central design are to be joined behind the linga
 leaving out two parts from the bottom. Out of these four
 types of lakṣanoddhāra, ^{any} one of the types may be
 taken in order to gain auspicious ^{an} result. These four types
 are of the nature of granting [&] beneficence for the four
 castes from brahmin etc., respectively. ^{Longevity,} Wealth, Fame,
 lordship over ~~empire~~ kingdom shall be achieved by
 doing lakṣanoddhāra in this manner. Having designed and
^{carved} the lines according to the specific rules, the preceptor should
~~offer~~ offer incense. Taking honey, clarified butter etc
~~either~~ in suitable vessels, he should consecrate them with
 aghora mantra and then offer them to the Lord. Then flowers,
 curd, pure water and other materials are to be offered.
 and necessary designs are to be formed.

lingam vāmena samisthāpya pañcamenādhivāsayet ।
 prāsādasyāgrataḥ kuryān- mantapam nādidūrataḥ ॥
 navaikādaśa hastairvā lokapālādhvajānritam ।
 sapuṣṭam sākṣatam kāryam braṇoṣṭhāsta sanikhyayā ॥
 plakṣaścodumbaroś śīvaltho vataḥ prāgāditeṣṭalā ।
 ekahastamadhō nyasya dydham hastacatuṣṭayam ॥

The preceptor should install the image with vāma mantra;
 the ritualistic activity adhivāsa is to be done with tsāna
mantra. ^{Yāga} mantapa is to be constructed in front of the
 temple, not far away from it. This may be constructed
 with a measurement of nine or eleven hastas, it is to be
 furnished with flags pertaining to the lokapālas (dikpālakas),
 the interior periphery of the mantapa is to be adorned with
 flowers and akṣatā; to be decorated with four festoons
 - one in each direction. Festoons of east, south, ~~and~~ west-
 and north are to be made of leaves ^{obtained} got from
plakṣa, udumbara, śīvalthā and vata respectively, their
 breadth being one hastā and length, four hastas. Each
 festoon is to be divised with appropriate mantras.

urdhvāyatam torānānāṁ śhīṣṣyāt-pratimamtrataḥ ।
 prānimukhami kalpanīyamī taccandikāsamīyutam ghaṭam ॥
 kunyāt dvāraśhītanastau kalasān pallavānritān ।
 sāksatānnaramantrēṇa vāstrapannān suvarcasān ॥
 aṣṭamanigalakādyaīśca gītarādītiasamīyutam ।
 nayeta śauram tatātōḥ nantādyuktam sahāmbayā ॥

Each festoon is to be divinised with appropriate
 mantras vertically and laterally. In the direction of
 east, an eastern kalasā is to be placed whose presiding
 deity is Candika; eight kalasās are to be placed
 near the entrance. These kalasās should have been
~~decorated~~ adorned with tender leaves (pallavas), covering
 cloth of definite colour, darbha kūrca^() and they are to
 be worshipped with arjata^(), reciting ^{the} nara mantra. Then
 the preceptor should place aṣṭamanigala^{*} in the
 appropriate directions accompanied with ~~re~~ Vedic recitals,
 music and instruments. Having placed Sivakumbha
 on the vedika, he should invoke ~~to~~ Lord Siva.
 (~~in the~~) He should place eight kalasas around
 Sivakumbha and invoke Aṣṭavidyeśvaras (Ananta etc)
 along with their consorts.

agnikāryam punah kāryam mūrtipairāthasamīyutam ।
 śivamūrtidharaṣṭe ca gṛhastāścāṣṭa sarikhyayā ॥
 gṛhyāstaddviguṇādhrāścatvāro vā vāsaktitah ।
 sādhakah putrako gṛahyo samayī vā tvalbhāvatah ॥
 divjā vā rudrabhaktā ye śarvalbhārasamanvitah ।

Then agnikārya () is to be done. The preceptor should execute all the rituals concerned with agnikārya ~~being~~ ~~invited~~ in association with sacerdotal persons who impersonate various deities of Śivamīśa. For this purpose eight house-holders endowed with essential etiquette may be solicited; or sixteen persons or four persons may be invited according to the circumstance and convenience. If suitable persons are not available sādhakas, or putrakas or samayis shall be recruited; if not, other initiated persons (divjas) or devotees of Rudra who ~~are~~ have ~~comple~~ identified themselves with the form of Śaiva (Śiva) through the nyāsa-process, ~~may~~ may be ~~sd~~ recruited to impersonate ^{the} ~~de~~ deities.

tṛtīyāyāmathānyasmin dine vā, su śulke dine ॥
 sunakṣatre suyoge ca sulagne karane śulke ॥
 komaḥ pūrvoditah kāryo brahmabhīrnaramāditaḥ ॥
 mātṛkāyā vidikṣvevam komastrāḥ bhīhitaḥ punaḥ ।
 lingasya śirasasḥ bhyaśe gururīśantu komayet ॥
 svasvamantraish kriyā kāryā komaścāpyagrataḥ kramāt ।
 kuśaiṣṣparśoṣṭha lingasya sarvaiḥ kāryoḥyamāditaḥ ॥

On the third day or on any other auspicious day which
 synchronises with beneficent constellation, yoga
lagna and karana, komas are to be offered in a
 manner explained before with the accompaniment of
 brahma mantras like nara, aghora etc. In the
 intermediate directions komas mentioned earlier are to
 be offered for Mātṛkas. In the vicinity of linga,
 the preceptor should offer komas with Ēśāna mantra ;
 & all other offerings are to be done in due order &
 accompanied with appropriate mantras. Then the
 preceptor should touch various parts of linga-image with kuśa.
 (as nyāsa)

kṛtvā komaṁidam prastamī punarhomaṁi svaśaktitah |
 utthāpayet tato devamī raktavastrenā veṣṭitam ||
 turyaśabdādighoṣaistu pūjitamī pratimantratah |
 bahurūpeṇa saṁgrhya sadyo dvārapraveśanam ||
 pumassamīsthāpya saṁpūjya vāmadeva siveṇa tu |
 mūrtipāḥ punarāpyete śīrādisvasvadik-śhūtāh ||
 kurvanti punarācāryah pratimantrān vitastatah |
 kṛtvāivamī karma yatnena garbhamaṇasya yad bhavet ||
 turyayā bhajya siddhena bhāgai kenātha vā nīṣā |
 evamī vidhāya ratnānāmī vinyāsamī ca tathā syṁu ||

Having ~~done~~ offered komaṁ in the prescribed manner, he
 should offer pūnāhuti according to the quantity of materials
 available. Then he should cover the image with red-
 coloured garment and raise it. With the accompaniment
 of blaring instruments like turya etc, the icon is to be
 worshipped reciting ~~brahm~~ Brahma mantras. Then the icon
 is to be taken on by the appointed persons with aghora mantra.
 They should pass through the entrance ~~with~~ with the
 accompaniment of sadya mantra. After Having installed the image
 in its fitting place (garbhagrha), the preceptor should worship it
 with vāma and śīva mantras. Then the sacerdotal

persons (mūrtipās) should take their seats in their respective directions each one ~~rep~~ impersonating the limbs of the Lord like head, face, heart, navel etc. Then, with all efforts, the chief Preceptor should ~~dispense~~ ~~with~~ execute all other ritualistic activities reciting the pertinent mantras as the occasion needs. For the sake of garbhagrha-nyāsa, the preceptor should divide the the periphery of cella into four equal parts lengthwise and crosswise (obtaining sixteen squares) and proceed to do various kinds of nyāsa during the night time. Now listen to the procedure of ratna-nyāsa.

vajra mauktika vaidūrya - śaṅkha sphatika - puṣyakam |
 nīlami marakataṁ dadyācchakraḍiśa digantakam ||
 tālami śilāñjanami śyāmā kāsīsam mākṣikam talhā |
 yavanivāra dhānyādi śyāmākā - vīḥayastathā ||
 candamañca yathāraktam kṛṣṇāgaru samudbhavam |
 uśiram viṣṇusaṅkrāntim nyasettalakṣaṇakramāt ||

() . . .
 For nātra-nyāsa, vajra, mauktika, vaidūrya, śaṅkha,
 sphatika, puṣyarāga, nīla, ^{and} marakata are to be placed
 in right-wise order ~~starting~~ from east to north-east. Various
 materials like tāla, śilā, añjana, śyāma, kāsīsa,
 mākṣika, yava, nivāra, ~~sy~~ vīḥi, ~~candana~~, rakta-candan
~~the~~ kṛṣṇa-candan (agaru), uśira, viṣṇukrānti etc
 belonging to the ~~gr~~ group of metals, seeds, herbs etc
 are to be placed according to the procedure of nyāsa.

evam ratnāni bhāni bijānyoḥadhayaḥ kramāt ।
 nyastirauvam hemasambhūtāni kūrman madhye niveśayet ॥
 bijagrāsam na kartavyam kṛte doṣo mahān bhavet ।
 vajrādyaṇudha vinyāsāt-sahāyañcātra sambhaved ॥
 madhye kalpyo yathā nyāyam śaktinyāsaśānaik kṛte ।
 vedyante sthāpya tallingam vedim mātṛkāya nyaset ॥

Thus, having placed gems, metals, seeds (grains),
 and herbs in due order and then golden articles, the
 preceptor should insert kūrma bhāga ^{() inside} ~~in~~ the ~~middle~~
 garbha (ground). One should never do what is known as
 bijagrāsa ^() on occurrence of which great disaster would
 take place. Then āyudha-nyāsa and śakti-nyāsa
 are to be done successively. Then he should place
 the linga on the pedestal ~~which is to be imputed~~
 with mātṛkā. reciting mātṛkā mantras

pañcamena nyasellingam pīṭhamīśadigātmanā ।
 saṃśāmi sukhadam caiva tathāpyanyamukhaṣṭhiṭh ॥
 pūrvamivā dakṣiṇam vāpi pāścīnam cottarāmapi ।
 diśā dīnāmanantāṣṭi pūṣṭiṃ yddhi - dhṛvam bhavet ॥
 vāhni - nairṛta - vāyavya - diśamākramya saṃsthitam ।
 lobhakṣam madhyatonnatyā jīvitaṃ sukhadam kramāt ॥
 tasmāt - sukhāvaḥam - aiśānyam diśi kalpayet ।

The linga (pūjārīśa) is to be imputed with
 pañcama mantra. The pedestal is to be fixed in a
 such a way as to appear slightly turned towards north-east.

The Linga along with the pedestal installed in this manner
 will yield happiness to all beings. The linga can be
 fixed so as to face other directions also. The ~~image~~ lingas
 installed so as to face east, south, west and north
 are ~~less~~ auspicious enough to bestow eternal life,
 nourishment and growth of wealth to brahmins, kṣātrīyas,
 vaiśyas and śūdras respectively. ^{The Linga} ~~Those~~ installed so as to
 face south-east, ~~south-west, north-west and north-east~~ are of
 the nature of effecting avarice. Those installed so as to face
 south-west and north-west will grant longevity and happiness
 in a mediate and the excellent degree respectively. But the one
 facing north-east is always conducive to happiness. So, care
 should be taken to install it so as to face the direction of north-east.

evam prakalpya tallingam ghatabhūtam prakalpayet ||
 sakalikṛtya tacchaktim tatvasṭhām viniveśayet ||
 tasyāvayavakāḥ pañca nyasedaṅganukramāt ||
 āvāhanakramam ~~kramāt~~ samyak hṛdā kṛtvā śkhalam kramāt |
 punassamīkṛtya sadyādyaiśśivam gandhādibhiryajet ||
 bhakṣajair-nānāvidhaiḥ nigdhaiḥ paipūjya manum jayet |
 īśenāṣṭaśatam japtvā pūjayet pratyaḥam balāt ||
 tatā rāṣṭre subhikṣam syān-na kṣayo na ca tatkarak |
 rājā vijayamāpnoti vanitā suprajāvatī ||

Thus having given a definite structure and immobility
 to the liṅga-image the preceptor should proceed to do
 all the necessary nyāses in order to effect a concrete
 and well-fashioned shape to the invoked Lord. After
 fashioning important limbs such as head, face, heart, etc.
 he should do śakti-nyāsa, brahma mantra nyāsa
 and aṅgamantra nyāsa. With regard to rituals, invocation
 and all other activities are to be done with ^{the} hṛdaya mantra.
 Immobilising the Lord with sadya mantra etc., he should
 worship Lord Śiva ~~with~~ using gandha, flowers and
 other paraphernalia. Having offered to Him various kinds of-

delicious foods and eulogised Him, he should recite important mantras. He should worship the Lord daily in this manner, reciting 8 Tsāna mantra 108 times.

In a country where daily worship of Siva goes on without any interruption or violation or breach, there ~~is~~ will be abundance of food and provisions; there ^{will be} ~~is~~ no decay; no fear of theft or robbery or of contemptible events. The ruler will always be victorious; women will be blessed with virtuous progeny.

sthāpakasya sadā siddhir-doṣāśśāntāḥ prayogataḥ ।
 pūjayitvā svaraiḥ paścāt- arghyenāṣṭāṅgakena tu ॥
 āpah-ksīra-kusāgrāṇi tandulāssumanāstilāḥ ।
 yavaissiddhārthakaiscāpyaṣṭāṅgani cārghyamucyate ॥
 samikalpa viktair mantraiḥ- tattad anigārcanami bhavet ।

Sthāpaka (patron) will always be blessed with cherishable accomplishments. On the occurrence of aberrations and discrepancies, certain activities are to be done to alleviate the evil effects of violations. For this, the preceptor should worship the Lord with all the sixteen kinds of honours (upacāras). Then he should offer a special kind of arghya made of eight ingredients—water, milk, ~~at front~~ kusas, rice, flower, sesamum, yava and mustard. Having prepared the arghya with these eight ~~material~~ substances and consecrated it with appropriate mantras the preceptor should offer it to the Lord and do anigārcana.

pūjānte tu tāthā kāyā guṇapūjā sadakṣiṇā ॥
 katakaṃ gandhaḥāraśca grāmaḥkūmi pradakṣiṇam ।
 evaṃ pratisthite linge phalam mahadadhiṣṭhitam ॥
 jīrṇoddhāre tathaiveha phalamuktantu yajvanah ।
 pratisthāyā vidhānantu proktam sarvaṇca te mayā ॥

At the end of installation, the preceptor is to be worshipped and honoured with cherishable offerings (fees); he ~~man~~ shall be honoured with ~~the present~~ various kinds of presents such as kataka, gandha, hāra etc. He shall be taken around the main street ~~surrounded of~~ ~~the temple~~ in a procession surrounded of devotees. The linga installed and consecrated in this manner ~~also~~ will always shine forth in the sanctum-sanctorum charged with benevolence and divinity. The pation also derives the same kind of benefits as those attained through installation by executing the necessary activities concerned with jīrṇoddhāra. Thus the matters connected with pratistha have been explained to you.

brahmādi devāstivātha bhūtānāthāḥ
 gaṇāśca ye teśvadhikam nārāṇām ।
 atiraśuddham śivadhāma teṣām
 padam pare bhaktiyujāmaśiṣyet ॥
 evam samāsāt-kṛta pūjayaḥ tra
 nirvānadikṣā śivabhaktiyuktāḥ ।
 bhuktesta bhogadibhireva pūrvam
 tataḥ param dhāma samāśrayanti ॥

citi śūmat-kiraṇāṅkhye mahatāntre caryāpāde
 pratisṭhādhipāsa vidhiṣṣādumisaṭih patalaḥ)

Those pious men who are exceedingly pure and reside
 in a place where ^{an} auspicious Śiva-temple has been constructed
 and who have intense devotion remain unique, being superior to
 the Devas like Brahma etc., ^{and} Bhūtānāthas, Gaṇas etc..

Those who ~~are~~ have been blessed with nirvānadikṣā
 and ^{who} ~~also~~ worship the Lord regularly in accordance to the
 scriptural injunctions, as a ~~new~~ result of their intense
 worship, first achieve and experience all the desired
 worldly pleasures and finally resort to the Eternal Home
 which transcends all ~~at~~ ^{the} tālāvas and bhuvanas.

(This is the chapter on installation, adhivāsa, and pre-requisites of
 ācārya, the twenty-sixth of the caryāpāda of the Kiranāgama mahātānta)

JĪRṆODDHĀRAVIDHIŚCA

(Then, on the distinct features of Vr̥ṣabha and the rules
pertaining to renovatory activities)

Garudaḥ -

vr̥ṣabhaśśūcito deva noktam tasyāha lakṣaṇam ।
jīrṇoddhāraśca - naivoktaḥ - tasyāpi vada me vidhim ॥

Garuda -

()
The procedure of making an icon of vr̥ṣabha was
pointed out earlier. But the procedure and lineaments of
vr̥ṣabha ~~we~~ have not been explained so far. O Lord!, even
the procedure of renovation has not been told. What are
the specific rules with regard to jīrṇoddhāraṇa? Kindly
explain to me all these matters.

Bhagavan -

anigulaih purvavatsiddhair-dvyanigulam locanam bhavet |
 vistaro'nigulatah karyo bhruvau karyau tadandhatah ||
 astanigulair mukham karyam nasa tadpadahinakā |
 dvinetrau tacchvrigamule caturbhissyattadantaram ||
 syrigamanam dvinetram syadantaram syattathamatam |
 dvinetramaksikarnantam kapalam tasya vishatih ||

The Lord said -

One should take the basic unit as angula which is to be reckoned as explained before. Based on this angula-measurement, the sculptor should form the eyes of Virabha so as to be two angula angulas in length. The breadth of the eyes should be one angula. The width of eye-brows should be half an angula. Its face should be eight angulas; nose - one fourth less than the previous measurement. The space between the eyes bottoms of horns should be four angulas. ~~Its~~ The bottom of horns should have a thickness of four angulas. Eyes should be formed in such a manner that their outer-extremes touch the region of ears. The measurement of horns should be four angulas; intermediate space between them should be four angulas. The breadth of cheeks should be equal to ~~that of face~~ four angulas.

~~As before, as before depicted these specifications would be helpful to the student.~~

caturnetram bhavedvaktvam saptanetra suvistaram ।
 tatkarṇau pañcanetrau tu karṇamūlācca locanam ॥
 aṣṭādaśādhikā-grīvā kakudam aṣṭāśārdhataḥ ।
 pañcanetrāssmyatā jaṅghāścaturbhirupasandhikā ॥
 gulphādilocanam kāryam tatpramāṇāttadardhataḥ ।
 kṣurikā bhāgasamyuktā divnetram kambale bhavet ॥
 daśasaptādhikam cātra vistarāttaddaśākṣikam ।
 pañcapañcākṣibhiḥ kurkṣiṣṭādhikā parinata bhavet ॥

The length of the face should be 8 angulas and its
 breadth should be fourteen angulas; ears should be
 ten angulas in length. At the bottom of ears, the extreme ends
 of eyes should be seen. The measurements of ^{the} neck is to be
 eighteen angulas; that of hump (kakuda) - eight angulas;
 length of shanks should be ten angulas. Four upasandhis (and
 ankles should be ~~in~~ ^{two} ~~four~~ angulas; their
 projection should be with a thickness of one angula. Hoof,
 which is to be fashioned in a splitted form should be
 half an angula. A thickness of kambala should be four angulas.
 its length (on one side) should be seventeen angulas;
 and its breadth - twenty angulas. A stomach (or ~~bell~~
 should have a length of fifty angulas (lateral measurement)
 its ~~thickness~~ thickness being twelve angulas.

puccham tadanghri mūlāntam locanadvaya vistṛitam ।
 madhye locanamekam syādanantam madhyena hrāsayet ॥
 adhaṣṭāt-kundalikṛtya dvistro nābhirucyate ।
 vṛṣanāmi syācca lāṅgūlādadhō netraṣṭa vistṛitam ॥
 nirīṣṭassa ca kartavyo manirekhāgramastakam ।
 pūjādāvāṅgikam dīrgham vāṅgī mūlam śrōṇṭikam ॥
 yathēṣṭa kalanādvāsyād-daiṇatam lakṣaṇam matam ।

The Tail is to be formed so as to lie in the middle of the
 two hinder legs, its thickness being four angulas. In its
 middle, thickness should be two angulas; ^{the} thickness at
 the tip of the tail should be one angula. ^{the} Navel is to be
 fashioned in a curved form like kundali below the
 portion of ~~the~~ belly with a measurement of four angulas.
 "Scrotum" should be made so as to be in an oscillating
 position, its breadth being sixteen angulas, ~~and thickness~~
 nirīṣṭa¹ is to be formed in such a manner that ~~its~~ the
 front portion of its head is ~~to~~ adorned with manirekha.
 These are the distinct features of Vṛṣabha.

pūjādārāṅgikam dīrgham vā śīṭha mūlam śiroṇṭikam,
 yathesṭa kalanād ~~1083~~ ¹⁰⁸⁴ vāsyād-dairatam lakṣaṇam ^{matam 11}
 jirnoddhārasya kartṛnām bhavenmūlaphalapradam ॥ 683
 khanda-sphutita-dagdhām yatkāryam brāhmaṇa-bhojanam,
 ghr̥tam pāyasa-samyuktam śatam kutirā kareṇa tu ॥
 tatastam praksiptet-toye śailam vṛksamayam dahet
 vāmadevena ghoreṇa kṣiptet-toye dahet-kramāt ॥

Due to regular (and periodical) worships, any part
 from foot to head of an installed image may get
 some sorts of defects or breakages (or it may become shaky).
 It is to be known that the invoked deity animates the
 image so long as ^{the image} it is with perfect shape. (If it gets
 ruined due to some causes or other, the image should be
 replaced). Those who patronise the meritorious act of renovating
 the disfigured images ^{and} temples attains the same auspicious
 rewards as those arising out of erecting a new one. When
 broken ~~the icons which have become~~, ~~split~~ ^{sp} those which are split,
 cracked and those partially consumed by fire are ~~got~~
 being repaired, one should undertake the feeding of brahmins etc;
 pāyasa and ghee are to be offered as homas with the accompaniment
 of śivamantra. Disfigured icons made of stone are to be
 thrown into water after doing necessary libations, and those
 made of wood are to be incinerated. Throwing is to be done
 with vāma mantra and burning is to be done with aghora mantra.

tatrā snyat kalpanīyam syāt-tathāivāstra prakalpayet ।
 devatā-calanam yāte utthitāspi yathā dhvadhak ॥
 calanāddoṣa-sambhūtam linga sā ca viśeṣataḥ ।
 khaṇḍa-sphuṭita-sambhāram pūrvavat tam samañcaret ॥
 rudraloko bhavettasya tamin bhogamavāpnuyāt ॥
 (iti sūmat- kīraṇākhye mahātāntre caryāpāde vṛṣabhalakṣaṇa
 jīrṇoddhāra vidhissaptavimśatīḥ paṭalāḥ)

CARYĀPĀDAS-SAMĀPTAH

Then another icon is to be sculpted newly with the same measurements as those taken for the previous one. If the icon becomes shaky ~~be~~ by losing its grip it should be fixed well as before (by ~~once~~ applying aṣṭagandha).) If the icon is shaky, many heinous happenings will take place. Especially if the image of Linga ~~get~~ loses its grip and becomes shaky special kind of alleviation is to be done. ~~But~~ Those which are broken ^{split} and splitted are to be replaced immediately by ~~newly sculpt~~ newly sculpted images, strictly adopting the previous iconic measurements. One who executes jīrṇoddhāra in this way ascends to Rudraloka at the time of his dissolution and experiences diuṣṇical bhogas pertaining to that world.

(this is the chapter on the distinct features of vṛṣabha and the rules pertaining to jīrṇoddhāra, the twenty-seventh of the caryāpāda of the Kīraṇāgama mahātānta)

Here ends the Caryāpāda.

ATHA YOGAPĀDA PRARAMBHAH

(Here begins the Yoga-section)

YOGĀBHYĀSA VIDHIH

(On the practice of yoga)

Gonudah

yogābhyāsam samācaksya tadabhyāse phalantu kim ।

kasmin kāyam katham yoge kairanigairāsamantu kim ॥

Ganuda

O, Lord! Kindly explain about the practice of yoga. What are the benefits to be derived from the practice of yoga? In which manner activities concerned with yoga are performed? What are the subservient parts of yoga? What are the appropriate postures to be assumed during yogic practice?

Bhagavān -

yogādsiddhiśca mokṣaśca tadabhyāsacchubham khaga ।
 sadāṅgassaca boddhavyastasyāṅgāni syuṣva tat ॥
 pratyāhāraṣtathā dhyānam prāṇāyāmaśtha dhāraṇam ।
 āsanañca samādhiśca yogāṅgāni sadeva tu ॥

The Lord said :

Through the practice of yoga one can attain
 beneficent accomplishments ; he can ~~and~~ attain release (mokṣa);
 He can ~~also~~ ascend to the state of ineffable bliss.
 It is to be known that there are six means or limbs
 of yoga . Now listen to those various subservient
 parts of yogic practice . Pratyāhāra^(), dhyāna^(),
 prāṇāyāma^(), dhāraṇa^(), āsana^() and samādhi^() are
 the six constituents of yoga system .

gr̥he vāṣpi śivasthāne yogī yoganī samānabhet |
 badhvā ṣṣ sanamī yathāś bhūstamī savastikamī padmamevā^{va} ||
 ardhacandrañca vīrāṅghyamī yogapattaprasāritam |
 paryānikamī ca yathāsamīsthamī - āsanāstakamūcyate^{me}

Either in his house suited for the purpose or in a
 temple ~~or~~ or in such other auspicious places, an
 aspirant should begin his yogic practice after
 assuming the desired posture (convenient to his
 physical and mental condition). Eight postures are
 enumerated and explained in the Scriptures. They are:
 svastika () ...
 padma, ardhacandra, vīra, yogapatta,
 prasārita, paryānika and ~~sukha~~ yathāsamīstha (sukhāsana).

dirgunami prsthato nitvā vāmapādamtu dakṣiṇam ।
 tiryaksthāni dirgunami kṛtvā jaṅghālagṇaṁśca svastikam ॥
 nyaset- dirgunamanyonyam pādamekani tathetaram ।
 padma^{mo}~~ter~~vari samāhṛyātani - ardhacandramatha syu ॥
 tadvat- pādadvayam kṛtvā svaralolāṅnya samisthitam ।
 ardhacandram bhavedevani vīrāsanamatha syu ॥

Stretching the legs (i.e. shanks) under the hinder part
 and placing the right leg on the left and keeping the
 legs obliquely between the knees one should place
 himself in a convenient posture. The posture assumed in this
 manner is known as svastika. Joining the two legs
 obliquely with each other and placing them ~~between~~ ^{on} the
 thighs so as the sole of each foot faces upwards, the
 posture known as padmasana can be assumed; then
 listen to the procedure of ardhacandrāsana. Placing the legs
 as before (i.e. as done in padmāsana) ~~but~~ and keeping
 them ~~on~~ one on the other mutually, ardhacandrāsana
 can be assumed. Then listen to the procedure of vīrāsana.

ictures of Yogic postures.

esāmekatamamī badhvā vitatyorassṭhālamī samam ॥
 Hastē hastatālamī kṛtvā vāmahastāṅgā daksīnam ।
 tatsvakūyakarah kāryo dūrghamī vāmakaramī karam ॥
 vāmajānūsamāyuktamī daksīnamī vāmake nyaset ।
 aṅgalīm vā ॥ parāvṛttis - samadṛṣṭimāthā ॥ nayet ॥
 tadānūya hṛdisthāpya punaryātamī samāharet ।
 tāvatyāvat - sthītamī jātamī pratyāhāraṣa ucyate ॥

*

Having assumed any of one of the postures stated above
 and keeping the chest erect, one should place the
 right palm on the left and the right leg on the
 left knee-joint. He should keep the joined palms
 just in & below his navel and should hold a straight look.
 Keeping his mind on the heart-lotus, he should
 keep himself detached from the ^{external} ~~external~~ objects and
 senses. He should be in this state of restraint
 so long as he is in the yogic practice. This kind of
 retention of mind is known as pratyāhāra.

pūṇakāḥ kumbhakaścaiva recakaśca tṛtīyakaḥ ।
 pūṇāt-pūṇako vāṣpi yaḥ kumbhastānnirodhakaḥ ॥
 recanāt-recakaḥ proktaḥ prāṇāyāmatrayaṃ kuru ।
 alkyāse sati cāṣṣṣte nirodhāni-mokṣaṇaṃ bhavet ॥
 dravyasya kalāḥasyaivāṃ siddhayaḥ yathā bhavet ।

Prāṇāyāma consists of three phases of breath-process
 - pūṇaka, kumbhaka and recaka. Pūṇaka is done by
 inhaling the breath inside (through left nostril); kumbhaka
 is the retention of breath for a fixed time; and
 recaka is done by exhaling the breath (through right
 nostril). One should do prāṇāyāma three times
 before the commencement of the yogic process. Through the
 practice of ~~with~~ pratyāhāra and prāṇāyāma one
 can be disembroiled himself from the tumult
 of impeding causes arising out of external objects
 and he can become an accomplished yogin.

samisiddhayogino mukhyam dhāranānāmi catustayam ||
 vahnisaumyā smṛtā bāhyāparāṅmā dhāranāstu tāḥ |
 mūlami rephaputāntasthami pañcamasthami ca bindugam ||
 calārnasamiyutā diptā dhāranā pāvaka matā |
 sarvoddhāre śukhimiśādi pāpāḥ kṛgeva samikṣayet ||
 trikṣṇamandalastho 'syam kuto vahnissṛjyam bhavet |

There are four kinds of dhāraṇa to be essentially practised by an accomplished yogin.

They are : (i) vahnī, (ii) saumya, (iii) amṛtā and (iv) parā.

Dhāraṇa done with the accompaniment of mūla mantra placed between repha added with pañcama and bindu corresponding to vāyu bīja is known as vahnī dhāraṇa.

Through the practice of this kind of dhāraṇa one can get over the sinful effects arising out of ahiṃsā (i.e. injuring pious men and high-souled persons). During this process of dhāraṇa the aspirant should consider himself as though he is ~~see~~ inside of a triangled mandala.

~~* Below repha - further (repha - aforesaid)~~

~~trikonamandalasthaya~~ ~~kūṭra~~

21(b) - 26

vāyuvestita savāṅgo bījadāhādīkṣṭparam ॥
 pūrvotavārisamīyuktas-saumye binduyutassvayam,
 tōyamandala madhyastah paritastena vestitah ॥
 śāntipustīkarī ceyami - upasargavisarjanī,
 sa evāsmṛtasamīyuktah pranavenordhva yojitah ॥
 bindugo bījadāhādī trisvarena nīvestitah,
 amṛteyamī sadō mūrdhni vyāpinī jīvakamīkṣayā ॥
 akārabindusamīyukto nādaśaktisamanvitah,
 binduraksitasavāṅgo lalāṭāsthāna samīśritah ॥
 tadāpassthito yogī bhavenmṛtyubahīṣkṛtah,
 catasro dhāranā dhāryāḥ kramasassthitalakṣanah ॥

Fixing the mind mainly on saumya mandala (i.e. ardhacandra mandala) which is to be contemplated upon as surrounded of trikona mandala and encircled by catusasra mandala (corresponding to vāyu) with the accompaniment of seed letters corresponding to the fire, water and air, he should consider himself as if he is seated in tōya mandala. This kind of dhāraṇa is efficacious in granting śānti and puṣṭi.

This is also capable of effecting the annulment of diseases and death. Raising the breath with pranava placed along with the seed letters pertaining to fire etc added with bindu, he should fix his mind on brahma-randhra. This is known as amṛta dhāraṇa which brings out the full efflorescence of the soul's inherent nature. Dhāraṇa which is done with the accompaniment of akāra, bindu and nāda, all being covered (or gauged) by anuśvara, ^{() is known as para;} ^{the} Mind is to be fixed ^{on} in a place between the eye-brows. Through the practice of para-dhāraṇa one can attain the effulgence of ^{the} sun and ~~the power of getting over the~~ immortality. All these kinds of dhāraṇa which are established through the scriptural statements are to be practised according to the prescriptions.

utpāto viridhaḥ prastassāmānyo'spi viśeṣataḥ ।
 sāmānyo jātusamīyogād-dahanamī karma ucyate ॥
 samādhibhāvanāntasthā najprāsraṇcitābhāvanā ।
 sāmānyo'spyupayujyeta sadā'sau dhāranā yajet ॥
 vaiśeṣikasvakanāye tu svasthāprāṇagatissthitaḥ ।
 gatvā ca kṛtīmūrdhānamī - udghāto'sau viśeṣataḥ ॥
 ādyā mādhyā nasamīyogād-ūhamo'sntima ucyate ।
 samādhibhāvanāntasthā jarāvasthānigataḥ gadāyudā ॥
 samadhau patinīṣpamne yogīśvaraphalamī bhavet ।
 kramād-brahmādidō yoge phalamī tādvyaktamūltamam ॥

x

utpāta is of two kinds - sāmānya and viśeṣaṇa.
 Sāmānya is ^a voluntary process. Here dhāraṇa is done
 intensively with the ~~a~~ help of some external objects.
 Those who thrust ~~themselves~~ themselves in samādhi bhāvanā
 never get crippled by the marks of old age. Those
 who ^{indulge themselves} ~~practice~~ voluntarily ^{in dhāraṇa} should have a ~~continued~~
 continuous effort. Vaiśeṣika is one who gets trained
 enough and whose dhāraṇa process takes place
 without any endeavour on his own part. Even if
 he is engaged in his mundane activities, his

Breath process gets adjusted itself to the state of dhāraṇa. The soul of a person who gets accustomed to such sort of specific dhāraṇa departs from his physical body through the fore-head or crest (brahma-randhr) at the time of dissolution (death). If one is affected with symptoms of old age inspite of his continued practice of dhāraṇa and samādhi, then it is to be inferred that ~~that~~ the time fixed for his dissolution is on its way. Through the practice of samādhi the aspirant's lordship gets evolved and he attains all the beneficent effects of being a perfect yogīśvara. By ~~identifying himself~~ contemplating^{on} the deities like Brahma, Viṣṇu etc ~~in his own~~ who are seated in various cakras (lotuses), he attains gradually the highest kind of spiritual vigour.

hṛtpadmam prākṛtam jñeyam tatadbrahmādhidivatam ।
 sādhanīyo viśuddho'stra prathamākṣara madhyagah ॥
 tatra nādyo daśa jñeyā vijñeyā prathamā bhavet ।
 saumyācaira paśūnakṣaiḥ śṛtiṣā cetanātmika ॥
 bandhanī mocanī ceyam mōhinīyam kramātsmṛtaḥ ।
 ekādaśasamākhyatā brahmā padme pratisthitaḥ ॥
 tatra brahmā svarūpema bhāvanīyo'stha varṇagah ।
 dharādyaṅyaktamārgānte bhavet-saumyā suśobhamā ॥

Heart-lotus is denoted as prākṛta padma, ^() and
 Brahma is its presiding deity. Out of the five syllables of
 mūla mantra, the first syllable is considered to be
 one with the presiding deity Brahma who is to be meditated
 upon as ^{the} pure Lord. Associated with the Heart-lotus
 there are ten important nādis - ^{vijñeyā, (7...)} prathama, saumya,
 paśūntī, akṣī, ~~ś~~ vedātmika, cetanā, bandhanī,
 mocanī, and mōhinī. As the eleventh and central
 nādi Brahma resides at the centre of the lotus. There
 Brahma is to be contemplated upon ^{as endowed with} in his own characteristics
 and ~~shining~~ forth in the form of first syllable. Through
 this kind of dhyāna, ^{which is pleasant and beneficent one.} the aspirant can attain victory over the
 tāltras from prithivī to āyākta.

uparistādyathā ṣ gacchet kaviśthanam bhavet-khaga ।
 nādayaśśodasābjasthā vijñeyāḥ karnasamsthitaḥ ॥
 śubhā ^{tāra viṣṇustāsaśuadho} manolama ^{dutitya} dīptā ^{ṣṣaramasthitaḥ} sudīptā bhūmakārikā ॥
 sudhūmā pīṅgalā pītā vāruṇī śīghragācalā ॥
 śaśāṅkā subrahmā caiva jñādā mokṣadā parā ॥
 ityetaśśodasā jñeyā kavimārttya samasthitaḥ ॥
 svarūpenābhyasedviṣṇum - althavā varnarūpakam ॥
 tadabhyāsādayatnena siddhiṣyāt - puruṣāntikā ॥

When he rises above the plane of heart-lotus (mentally)
 he reaches a place belonging to viṣṇu. There are
 sixteen nādis occupying the region of ears. With all
 purity and in the form of the second syllable Lord Viṣṇu
 resides there. The names of 16 nādis are :- śubhā, manolama,
 dīptā, sudīptā, bhūmakārikā, sudhūmā, pīṅgalā,
 pītā, vāruṇī, śīghrakā, acalā, śaśāṅkā, subrahmā,
 jñānadā, mokṣadā, and parā. These sixteen nādis are
 there surrounded of Viṣṇu who is to be meditated upon
 as ~~he~~ shining forth with his own features and appearing
 one with the second syllable. Through the practice of this
 dhyāna, one can ^{easily} get over the fetters of tāttvas from
 aṅgata to puruṣa.

upariṣṭādyathāsthānam tadāsthānam sunirmalam ॥
 tālusaṁsthāntu padmaṣṭham catuvimśati nāḍibhiḥ ।
 suvarṇā śravatī jalpā utkrīṣṭā prāṇavartinī ॥
 saśabdā vāhinī boddhī mananī bhāvanī śubhā ।
 brāhmī diṇapradhānākhyā nityokṣī netarāhinī ॥
 pīṭhāmārgānugā nāḍī devamārgapradarśitā ।
 ākarsinī vikarsinī prāṇahā prāṇavardhinī ॥
 cittaśamisthā suśamisthā ca dhūmā caiva tatthā dhyvā ।
 jñeyo rudraśvarūpeṇa tṛtīyānagato'pi vā ॥
 tadabhyāsādamananteśa padamī yāvadvatī bhavet ।

x

Above the plane of the second lotus there is a lotus-region which is very pure. This is in the region occupied by uvula (or palate). There are 24 nadis running around the lotus-petals. They are: suvarṇā, śravatī, jalpā, utkrīṣṭā, prāṇavartinī, saśabdā, vāhinī, boddhī, mananī, bhāvanī, ~~śubhā~~, brāhmī, diṇapradhānā, nityokṣī, netarāhinī, pīṭhāmārgānugā, devamārgapradarśinī, ākarsinī, vikarsinī, prāṇahā, prāṇavardhinī, cittaśamisthā, suśamisthā, dhūmā and dhyvā. Rudra is to be contemplated upon as ^{being} surrounded of these 24 nādis and as ~~ed~~ ^{endowed} with his ^{own} divine form and shining forth in the form of ^{the} third syllable. Through the practice of this kind of dhyāna, the aspirant can ascend to the place of Anantēśvara.

uparistādyathā vaksye lalāṭasthām sureśvaram ॥
 calurnādi samopetam padmam turyāṇagam matam ।
 nīrtiśca pratiṣṭhā ca vidyā śāntiśca nādayah ॥
 jñātavyāstu svarūpeṇa sūkṣmāśśuddhāśca binduvat ।
 saṁvartā bhavedyogī divastā^{ārdha}~~śānta~~-gūṇānvitah ॥

Above the place of ^()talū, there is a lotus in the
 region of fore-head belonging to Lord ~~Ma~~ Anantesvara.
 This lotus is furnished with four nādis and the
 fourth syllable of the mantra is at its centre. The name of the
 four nādis are: nīrti, pratiṣṭhā, vidyā and śānti.
 These nādis are ~~of the nature of~~ subtle and pure
 and they are in the form of bindu. Through the practice of
 this kind of dhyāna, the aspirant becomes endowed with
 eight kinds of supreme accomplishments (siddhis).

animā laghimā caiva mahimā prāptirīṣyate ।
 prākāmyāṇca tatkeśitvam vaśitvam yatra kāmītā ॥
 sahasaiva yadādehami mūlami tyaktvā yatheccchayā ।
 animātram sarīrastham yāti tenocyate śnimā ॥
 pūrvamāsīdgurutvam yat- tatttyaktvā sahasaiva tu ।
 sthūlavallaghudehasstham sveccchayā laghimā matā ॥
 yatraiva sveccchayā gacchet tattasthāna nirāsibhiḥ ।
 sawatra pūjyate yasmān- mahimā ceti kīrtitā ॥
 akasmādabhilāso vā yadyadvastugato bhavet ।
 niścaladravyasamiprko prāptirnāmātra sammata ॥
 ātmanaiwa kṛtami rūpam prapaśyati yadātmami ।
 yatheccchantu manoh kṛtvā prākāmyam tadudāhṛtam ॥
 brahma viṣṇu vīndra sūryādi bhāvanami māyayā saha ।
 tatkeśitvam prabhutvam yadīśatvamīha tatsmṛtam ॥
 kṛto vā yadvaśitvam syād- vaśitvam pranayādvaram ।
 kathamā yadvaśitvam syādyasya kāmavaśādhigāḥ ॥
 etegunāḥ pravartante tasyeśābhyaṁ sato dhṛvam ।

The eight kinds of supreme accomplishments are :
 animā, laghimā, mahimā, prāpti, prākāmyam,
 īśitvam, vaśitvam and kāmītā (ie kāmavasāyitā).
 The power of assuming a body to appear as tiny as the
 point of a needle even at the spur of his desire leaving

His gross body is known as animā. The supernatural power of assuming excessive lightness at his own will and on the spur of his intent, leaving his former state of heaviness is called laghima. That state of supremacy that comes forth on account of his supernatural power assuming which the one is able to go reach the place of his desire and becomes honoured and adorned by the denizens of the place, is known as mahima. Prāpti is that state of equanimity by attaining which the yogin remains unaffected and unfascinated whichever kind of wealth comes of its own accord or as desired by him. Prākāmyā is that supernatural power by the effect of which the yogin is capable of comprehending the innermost thoughts of all beings having attained a super state known as sarvātma bhāva. The lordship and superiority over the worlds of Brahma, Viṣṇu, Indra, Sūrya etc along with the other worlds of māyā is known as īśitvam. The supernatural power of attracting the desired person or object and holding a control over him or it is known as vāsitra. The power of winning over a person forcibly against his will and alluring him on account of intense delusion is known as kamavāsāyita. Through the practice of dhyāna fixing his mind in the fore-head-lotus, without doubt, one can attain these supreme accomplishments.

bindorūdhvamī bhavennādassūkṣmo dīghoḥ bhatantūvat ॥
 meghanāda ivābhāvād- sadāsīva bhavesubhikḥ ।
 ūdhranāgāntakenātha svarūpeṇa kalātmakeḥ ॥
 catur-nādisamopetassoḥ pi padmāntasamisthitah ।
 indikā dipikā caiva rocikā mocikā tathā ॥

Above the place of bindu (fore-head) there ascends a path which is subtle and long as the subtle thread of lotus-stalk. This is the place for Lord Sadāsīva where innumerable sounds like the loud noise of clouds can be heard internally. O, Garuda, Lord Sadāsīva is to be meditated upon as ~~he~~ shining forth with his own divine figure form, ^{made of kalā mantras and} adorned with rising snakes. He is seated on the lotus surrounded of four nādis - indikā, dipikā, rocikā and mocikā.

tasyāpi paratāṣṣaktir- jñeyā kundalinīti ca ।
 śabdānte tu bhavettasyās- sūkṣmarūpānurūpinī ॥
 caturṇādi samopetā sā vijñeyāṣpi madhyamā ।
 sūkṣmā caiva susūkṣmā ca tathā caivāṣmṛtā mṛtā ॥
 sarvajñāssarvakartā ca tadabhyāsād bhavatyasau ।

Above the region of Sadāśiva mandala exists Sakti mandala
 known as kundalinī. This is beyond the reach of sound
 and it is with subtle form. Sakti is seated there surrounded
 of four nādis - sūkṣmā, ^() susūkṣmā, amṛtā and mṛtā.
 Through the practice of this kind of dhyāna, one can
 become the knower of all and the doer of all. ~~Above this place~~
~~is the place of Parāśakti in which there are four nādis -~~
~~vajrapinī, anā~~

tasyāpi paratassaktis-caturṇādīyuta parā ॥
 padmamadhya sthitā sāṁpi sūkṣmāṁbhyaṁtā niraṇṇāṁ,
 vyāpinī vyomanūpā cānantāṁnāthāpyanāśitā ॥
 durlabhyā ca tadabhyaśād-vyāpakastatīśanādbhavit,
 tasyāpi paratasssthānam niṣkalāmi nityamavyayam ॥
 jñānanūpañca boddhavyam niṣcalānilasannibham,
 evam kramādgato yogi tathānāna nirantate ॥

Above the place of Sakti is the ^{mandala} ~~place~~ of Parāśakti
 in which there are four nādis - vyāpinī, ~~anāthā~~ ananta,
 anāthā and anāśitā. She is seated ^{at} ~~on~~ the centre of a
 lotus with a subtle and impeccable form. Through
 the practice of this kind of dhyāna, one can achieve
 the power of vyāpakatva. The power which is not to be
 attained even by divine and celestial beings. The
 place ^{at} existing above the Parāśakti-mandala is
 niṣkala; it is eternal and everlasting (avyaya). It is of
 the nature of consciousness and it is as still as
 motionless air. A yogin who ascends to that highest
 mandala and gets absorbed in it (samādhi bhāvana)
 through the gradual practice of dhyāna process never
 comes back to his mundane state.

nālhi medrāt tataḥ kruddhāt-tatra nādi śivātmikā,
 ekadhā svasthā hṛtsthā daśadhā tatra samasthā ||
 tasmāt-sthānāt-sthita karṇe sthita tatra divastabhā
 talusthānagatā paścāt-tatasthā sōḍaśātmabhā ||
 pūṇasthā viśvā sā nāsāvarisagatā yadā,
 pīṭmārgena devena nandrena ca viśeṣataḥ ||
 susūmnā nāma yā nādi madhyamārga-vyavasthita,
 pīṅgalā yā kramāt jñeyā dakṣiṇe vāmake khaga ||

Now about three more important nādis: There is a very
 powerful nādi which is of the nature of Śiva which
 remains undivided and starts from the place of
 mūlādhāra and proceeds upwards through nālhi, heart etc.
 When it passes the region ^{of} heart, it gets diversified
 into ten and in the region of ears it exists
 variegated into sixteen. On reaching the sphere of talu
 it gets divided into sixteen and when it passes through
 the nose-stem it becomes three fold - one going through
 the path of pīṭh, other going through the path of deva
 and the third one going through the path of rudra.
 Nādi known as susūmnā & runs through the middle path.
 To the right of it runs pīṅgalā nādi and to the
 left of it is the nādi known as idā.

śrīmbhavaracca guṇādhāraṁ śakti-daivata-samyutam ।
 nāditrayamidam jñeyam trikavyāptam yathārthataḥ ॥
 trikālarīṣayajñānam- etadabhyāsato bhavet ।
 vāmenātita-vīṣayam dakṣiṇenāḥ gatam bhavet ॥
 vartamānantu madhyena mārgena kramayogataḥ ।
 nīṣṭhādyaṁ tasya saṁmāsāt- jñānamutpadyate dhīvam ॥

These three nādis exist in the form of the three
 fundamental guṇas and they are being controlled by
 their respective Śakti and Rudra. All the three-fold
 existents are pervaded by these three nādis. Through
 the continued practice of dhyāna based on these three
 nādis one can attain the power of knowing all things
 concerned with the past, present and future. That which
 has occurred during the past time can be known through
 vāma nādi (idā); happenings of the present time that
 occur all over the world can be known through the right-
 nādi (pingalā); future can be known through the
 middle nādi known as sūśumnā. Through the proper
 process of dhyāna based on these three nādis, one can
 certainly attain the state of nīṣṭhā⁽¹⁾ etc within the
 period of six months.

gatāgatau patastasya yogino nātra samśayah ।
 athavā bhāvajecchambhūmi svadehānutarātmakam ॥
 svamatācca parami śāntami nāśāgrād-dvādaśāṅgule ।
 samsthitami śāramārgena vyāpta bhāvyami yathārthatah ॥
 śīrah-pāṇyādi samyuktam - ūrdhvadevam svahṛdgatam ।
 anumātrassūrasūksmaśśabdabrahma bhavediti ॥
 kalāṣpi hṛdgatā tadvat - dipasaktirivrojvalā ।
 yadīśābhīmatadhyānāt - prāgukta bhaktikā bhavet ॥
 yonau māyādikamī kālami yāvadaśthe yathēcchayā ।
 yāti vā sveccchayā yogi kṛtvotkrāntin - yathoditā ॥
 evam yogassamākhyātas - sarvayogessavanultamah ।
 vijñeyoś bhyaśanīyaśca kamikṣedyogīśvaram padam ॥

(iti sūmat-kīranākhya mahātāntre yogapāde
 yogābhyaśavidhiḥ prathameḥ pataleḥ)

He becomes a perfect yogin endowed with the power of knowing the past, present and future. There is no doubt about this kind of achievement. If not in this manner, the aspirant can meditate upon Lord Śambhu who assumes a form as small as an atom in the heart of all beings. He can be meditated upon in a

in a place 12 angulas above the ~~li~~ plane of his nose-tip, a place known as dvādaśānta^() which is superior to all and which is of the nature of ineffable calmness. Through the proper pronouncement of prāsāda kālā as instructed by the preceptor one can mentally ascend to that highest place which pervades everything. Lord Siva, who is extolled as Ūrahvādeva^(), assumes a definite form known as śabda-brahma endowed with head, hands etc constituted of mantra kalas; Though ~~he~~ he shines forth with the minutest form like an atom, he is auspicious and subtle and ~~shines forth~~ ^{exists} in the heart of beings with his kalas like a lamp which shines forth with effulgence. The all-powerful Lord becomes favourably disposed towards the aspirant on account of his devotion and continued meditation agreeable to his mental disposition. As long as he is ~~an~~ in an embodied state he wanders everywhere in the worlds existing in the māyā through his yogic power and when his soul gets disembodied ~~preceded~~ ^{preceded} by usual symptoms of final dissolution, he ~~attain~~ reaches the place of Bliss. Thus the supreme kind of yoga which is the best among all the yogic processes was explained to you. It should well be understood and practised by those who want to attain the state of yogīśvara.

(This is the chapter on the practice of yoga, the first of the yoga-section of the Kiranāgama mahātāntra.)

ATHA KALOTKRĀNTILAKṢAṆA VIDHIH

(Then, on the symptoms of the departure of soul)

garudaḥ

deva brahmādikāmi kālāni sūcitāni brūhi vistaram ।

utkrāntīṇā samācakṣva sadyaḥ pranāharīni śubhām ॥

garuda

O Lord, the supramundane time pertaining to Brahma etc was pointed out earlier. It may kindly be explained to me in an amplified manner. Also, tell me about ~~before~~ the time of occurrence of the symptoms ~~when~~ for the departure of a soul.

Bhagavān -

kālastu diviḍhaḥ prokṭassthūla sūkṣmopalakṣitaḥ ।
 laukikasssthūla evokṭas sūkṣmaścā dhyātmako mataḥ ॥
 nimeṣasya caturbhāgastrutissyāt- tadvayo lavaḥ ।
 tadvayantu nimeṣasyāt- kāsṭhā tairdaśapañcabhiḥ ॥
 tithi kāsṭhā kalā jñeyā kalātrimīṣanmukhūrtakam ।
 tadardhā ghaṭikā jñeyā yāmam tatsārdhasaptabhiḥ ॥
 dinam yāmacatuṣkena kālāivasyānnisīthimī ।
 dinarātrisamāyogāt- ekāham tairataḥ param ॥
 pakṣassyaṭ- pañcadaśabhiḥ - māsaḥ pakṣadvayād bhavet ।
 māsadvayam- ituh prokṭas tribhīstairayamam bhavet ॥
 tadvayena bhavedaḥ dassaauramānamidam matam ।

The Lord said:

Time is of two kinds - subtle time and gross time .
 Gross time ~~is said to~~ belongs to the world of ~~pure~~ impure
 māyā and pure māyā. Subtle time is considered to
 be purely spiritual. (dealing with the soul's activity).
 Now I proceed to tell you about gross time. With
 regard to gross time, basic unit is known as ^{truti} ~~truti~~
 which is equal to one fourth of a nimeṣa. ^{2 truti make 1 lava; 2 lava make} ~~15~~ ^{one} Fifteen ^{nimeṣa.}
~~it is the same as the time of a second, minute ...~~

nimesās make 1 kāṣṭhā; fifteen kāṣṭhās
 make 1 kalā; thirty kalas make 1 muhūrta;
 half of one muhūrta is known as ghaṭikā;
 seven and a half ghaṭikas make one yāma;
 four yāmas make 1 day; and four yāmas make
 one night. One day and one night together
 make one full day. ^(Exāham) ~~(āham)~~, fifteen days
 make one pakṣa; two pakṣas make one
 month; two months make a ṛtū; three ṛtūs
 make 1 ayana; two ayanas make one abda.

This way of reckoning the gross-time is known as
saṇamāna (based on the movement of sun).

dakṣiṇāśśawarī jñeya devānāmuttarāṃ dinam ॥
 tena mānena varṣānāṃ yugakālāḥ pravartate,
 kṛtāṃ tatsamisṛitāṃ jñeyāṃ sahasrānāṃ catuṣṭayāṃ ॥
 kṛtā-tretāyugābhyāntu sandhiśśatacatuṣṭayaḥ ।
 sandhyamiśas tāvadevaṃ syāt dvāparaśya tu samijñayā ॥
 tretā dvāpara samijñāś syāt dvāparāt-panateḥ kalāḥ ।
 ekahrāsa-kramādeṣāṃ sahasraśata samijñitāḥ ॥
 ekasaptatibhiḥ taistu jñeyāṃ manvantarāṃ manoh ।
 taicaturdaśabhiḥ kelpo brahmanassa dino mataḥ ॥

For celestial beings, - devas - dakṣiṇāyana is night-time
 and uttarāyana is day-time. (i.e. one divinal
 day consists of 360 solar days). ~~These~~ 360 ~~solar~~
 divinal days make one divinal year. ~~Yuga~~
 The span of 1 yuga is calculated on the basis of
 such divinal years. Out of four yugas, the first one
 known as kṛtā-yuga ~~cor~~ lasts for 4000 divinal
 years. The ~~interv~~ intervening time known as
yuga-sandhi which occurs between kṛtāyugand ~~the~~ and
~~the~~ tretā yuga lasts for 400 divinal years. There
 are two more yugas which are called dvāpara yuga

and Kaliyuga. For the succeeding yugas and yuga-sandhis, the span of time is reduced by one thousand and one hundred respectively.*

In this way one cycle of yugas lasts for 11,000 divinal years. Seventy-one cycles of yugas make one manvantara.

* Kṛta	-	4000	divinal years;	400 yuga sandhi	-	400	divinal year
Treta	-	3000	"	"		300	"
Dvāpara	-	2000	"	"		200	"
Kali	-	1000	"	"		100	"

etasminnantare śakrā mṛtā jātāḥ punaḥ punaḥ ।
 śatatrāyaṃ dīnāt śaśiśṭasyaiva varṣa ucyate ॥
 tatsamijñāyā śatāni yāvadvarṣāṇāṃ brahmanassthitiḥ ।
 etasminnantare devā mṛtvā jātāḥ punaḥ punaḥ ॥
 tattadvarṣaśatāni yāvaddīnāni tāvaddharermatam ।
 tena mānena varṣāṇāṃ śatāni yāvaddharassthitiḥ ॥
 etasminnantare kālē mṛtvā jātāḥ mṛtāḥ punaḥ ।

Four such manvantaras constitute 1 kalpa. One kalpa is one day for Brahma. Before the termination of one kalpa and in between ~~man~~ manvantaras Indra gets involved in ~~to~~ the process of birth and death again and again. 360 brahma-days make one brahma-year. Brahma lives for hundred such years. Before the termination of such time (Brahma's life time) and during the efflux of brahma-years, devas get involved in the transmigration of birth and death again and again. Hundred years of Brahma make one day ~~to~~ of Viṣṇu. ~~Viṣṇu's~~ 360 viṣṇu-days make one viṣṇu-year. Viṣṇu lives for hundred such years. ~~And hundred such years make one day of~~ ~~Para~~. During the passage of viṣṇu-year, Brahma involves in the continuous process of birth and death.

mama vaso bhavedyāvan-mādhavo yāti samijñayā ॥
 varṣāṇāṁ me śatam yāvat haro jāto mṛtaḥ punaḥ ॥
 dinamekam yadīśasya tado mama śatam bhavet ॥
 etasminnantare kāle vyaṁ jāto mṛtaḥ punaḥ ।
 sadāśivanimesācca tadā tasyāpi samijñayā ॥
 varṣam paśya yāścestā tadā sa yāti samplavam ।
 sthūlam śivāntikam kalamasya sūkṣmamatha syuḥ ॥

Duration of Hari's life-time, (One hundred Hari-years)
 makes one day of mine. (Śrīkaṇṭha). During the span
 of my life time which lasts for hundred years (śrīkaṇṭha year)
 Viṣṇu involves himself in the continuous transmigration of
 birth and death. ~~One day of Īśa~~ ^{is} Hundred
 years of mine make one day of Īśa. And
 during the life-time of Īśa, I myself get involved
 in birth and death again and again. Then evolves out
 the divine time of Lord Sadāśiva. ^{when} During the
 life-time of Sadāśiva is on its efflux, the upper limit
 of gross time comes to an end. ~~The gross time~~
 Sivatatva is beyond the reach of gross-time.

mama dhāma tadā māse taltrayān maraṇam bhavet ¹
 trīṇiḥ prāṇaḥ kalāstābhissaptāṇiḥ prāṇa ucyate ॥
 prāṇadvayena vijñeyami - ahorātrante yonibhiḥ •
 ūrdhva-prāṇo diṇaḥ ~~pi~~ khyātastasyaivāśhogatiniśā ॥
 pakṣasthaiḥ pañcadaśabhistadadvayānmāsa ucyate ।
 trīṇiḥsat-prāṇassa vijñeyo masairdvādaśabhissamā ॥
 śatāni trīṇi śaṭiśca prāṇānāmi samīrayāt tadā ।
 ghaṭikā bāhyatassoḥ pi praharo śaṭiśta vardhitāḥ ॥
 praharātprahare tatsyāt - sahasrānāmi dvayami dvayam
 punassaptāśatānyasya caturbhistairahassāhitāḥ ॥
 tarati rātriruddiśtā sā sarikhyā procyateśdhunā ।
 tatra śaṭiśsamāyāti prāṇasamijñāśdhunā sṛnu ॥
 sahasra dvigute śaṭ ca śatāni tadaharniśam ।
 evaṃ kālasya sūksmoḥ pi adhyātma pravibhāvitaḥ ॥

Then, ~~with~~ about the subtle time ~~known~~ related to
 soul. Three ^{prāṇaḥ} ~~prāṇāyamas~~ make 1 kalā; Seven
 kalās make 1 prāṇā ², Two prāṇās make 1
 ahorātra; Upward movement of vital breath is

1. This line, it seems, should have occurred after
 the verse 16. The meaning of the line ~~does not~~ is not
 relevant to the context.

2. Prāṇaḥ is different from prāṇa

~~known~~ as considered to be a day ; and downward movement of the vital breath is considered to a night .

15 prāṇās make 1 paśya ()

2 paśyas make 1 māsa ()

In this way, one māsa consists of 30 prāṇas.

360 prāṇās make 1 year (12 māsas) related to soul.

Apart from this ~~type~~ pattern, there is another one which is reckoned as ghatika and prahara in multiples of eight.

~~360 prāṇās make 1 ghatika~~

~~8 ghaticas make 1 prahara~~
awkward

~~The~~ the day-time related to soul consists of

of ten thousand and eight hundred prāṇas.
awkward

The night-time related to soul consists of the same number.

So one aharnisā (an adhyātmika-day) consists of

twenty one thousand and six hundred prāṇas.

This kind of subtle time is declared authoritatively as adhyātmikā ()

nisvasocchvāsayogena brahmādināṁ bhavenmṛtiḥ ।
 na kvāpi na mṛtistasya śivasya paramātmanah ॥
 kalakṣepo bhavedyogī jñātvāmṛtyumanāmayaṁ ।
 pañcanam śāstradṛṣṭena tanmārgenābhyasetpunah ॥
 tatasankṛāntiyogena prāmatyāgo śhivā bhavet ।
 nyāsami kṛtvā tu pūrvortamī pradadyādastapuspikāṁ ॥

x

Even the devas like Brahma attain dissolution through the conjunction or union of nisvasa and ucchvāsa (expiration and inspiration). Only śhiva, the Supreme Lord exists externally; ~~not~~ He never attains dissolution and transcends the time-limit. Knowing the nature of dissolution and of the Lord ~~not~~ a perfect yogin passes away, his time related to the soul. The symptoms of death and inevitable breath-process to be undertaken ~~at the approach~~ on the occurrence of those symptoms have been explained in the scriptures. Knowing them one should ^{practise} his vital breath so as to make the soul depart through his crest or fore-head. As soon as the ^{symptoms} ~~time~~ for the departure of one's soul occur, ~~he should~~ he should ^{do} proper nyāsa on his own body as explained earlier and should offer eight ~~flow~~ kinds of flowers to Lord Śiva.

śāstrāntarastabhikḥ puspaiḥ - mānasaiḥ śrnu tadyalhā ।
 vārijam saumyamāgneyam vāyavam pāṭhivam puṇaḥ ॥
 vānaspatyam puṇasastam prajāpatyam ca tatsamam ।
 astamam śivapuspantu sru teṣāṃ vinirṇayam ॥
 vārijam salilam jñeyam saumyam ghṛtapaṇodadhi ।
 āgneyam dhūpadipādyam vāyavam candanādikam ॥
 pāṭhivam kandaṃ mūlādyam vānaspatyam phalādikam ।
 prajāpatyam yadannādyam śivapuspantu vāsana ॥

Now listen these eight kinds of flowers are to be offered
^{mind-related} mentally and so they are declared in the scriptures
 as ^{mind-related} flowers related mind (mānasa-puṣpa). Now listen to
 the ~~particulars~~ ^{particulars} of Eight kinds of ~~mental~~ flowers offered to be
 mentally are - vārija^(?), saumya, āgneya, vāyava, pāṭhiva
 vānaspatya, prajāpatya and śiva. Now listen to
 the ascertained characteristics of these flowers. Water is
 considered to be vārija-flower; ghee, milk etc are known to
 be saumya; incense and light - āgneya; sandal etc
 - vāyava; tubers and roots etc - pāṭhiva; things like
 fruits etc are known as vānaspatya; varieties of food -
prajāpatya; the spiritual knowledge attained by one ~~vāsana~~
 (vāsana) is known to be śivapuṣpa.

ityetaivastabhikḥ puspaiśśivam sampūjayetsadā ।
 padmāsanāt-param vijam yatpara dhāranāditaḥ ॥
 hr̥cchirohūmṣhadantantu yojayet- pūrakam tathā ।
 kumbhakantu tataḥ kṛtvā kṛtamāviśya tatputam ॥
 jihvātālu samāyogāt - tatksanotkramanam bhavet ।
 tadbhijābhyaśanam yogān mūrdhni bhedo tapo bhavet
 paratattve layam kṛtvā prānatyāgaśśulho mataḥ ।

Meditating upon the Supreme Lord who is seated on
 his heart-lotus, he should do dhāraṇa as explained
 before. He should do pūraka (inbreathing of vital air)
 by reciting ^{the} hr̥daya mantra and śiromantra ending with
 'hūmṣhat'; contiguous to pūraka, he should do kumbhaka
 (retention of breath) and then he should raise his
 prāṇa ~~there~~ to the place of brahma randhira or
 dvādasāntā ~~there~~ by reciting the supreme mantra known as
 prāsāda mantra associated with 12 or 16 kalas. As a last
 symptom when there takes place the conjunction of tongue and
 uvula (or palate), his soul departs ^{As an effect of} at once. ~~Through the~~
 practice of such kind of mantrayoga and dhāraṇa, he
 his soul breaks its way through his head causing an
 intense ~~heat~~ ^{heat} ~~in~~ ⁱⁿ the ~~crest~~ ^{the} position of crest. When he
 gets absorbed into the highest tattva through the recital of prāsād
^{departure of his soul takes place}
 his soul departs in this specific way congenial to its
 highest benefit.

rasasiktam yathā tāmram tāmraḥkāraḍimucyate ॥
 suvarṇena tu hematvam gatam tājātikemerat ॥
 jñānaviddhassa tadvaṇṇa paśubhāraḍimucyate ॥
 śivenaiva sahaikativam gatam talitvam tu tatsamam
 antyeṣṭiṣṭasya kantarā mṛtasya vidhipūrvakā ॥

Citi sūmat Kiranāḥye mahātāntre yogapāde kālotkrānti -
 lakṣaṇavidhirdvityaḥ pataḥ)

When ~~a~~ copper is anointed with a specific kind of
 potion known as rasagulika, it gets disentangled from its
 nature of being copper and attains the nature of gold substance
 having been endowed with brilliance and lustrous colour.
 Thereafter it shines forth like ~~a natural~~ ^{an original} gold substance.
 So also, a perfect yogin, ~~who is endowed with imperishable~~
~~wealth of knowledge~~ gets delivered from his fettered
 state and attains oneness with Śiva. ~~Through his~~
 imperishable wealth of supreme knowledge. His soul, being
 delivered from its embodied state ascends to the highest
 tattva known as Śivatattva. For the sake of ~~departed~~ soul,
~~to~~ ^a competent person should perform funeral sacrifice
 known as antyeṣṭi according to the scriptural ~~deḥa~~ ^{prescription}.

(This is the chapter on the symptoms of the departure of soul
 the second of the yogapāda of the Kiranāgama mahātāntre,

ATHA ANTYESŢI VIDHIH

(Then, on the performance of funeral oblations)

Gaudak -

antyesšissšcito deva nonto vistarato mama ।

katham me bršhi bhagavan sã punah kriyate katham ॥

Gaudak -

O, Lord, it was told earlier that ^{the} funeral sacrifice ~~is to~~ should be performed for the sake of ^a departed soul. But its procedure has not been explicitly told. How should it be performed? What are other obsequies to be done after antyesši? Kindly explain the ~~procedure of~~ all these matters.

Bhagavān -

mr̥to yo dīksitah pūrvam dīksitairvāṣṭha nīyate,
 voddhāro hi yathā lābhami kṛtvā tam ca paritṛitam ॥
 taistatotsipyā tam nītvā citisthānam samam śucī,
 śodhayitvā tu tatsṭhānam kāṣṭhaibḥ kṛtvā samam citim ॥

The Lord said:

The corpse of the initiated ~~dead~~ person is to be taken to the crematorium by initiated persons. If not, it ^{shall} ~~can~~ be taken by other bearers available at that time who ~~should~~ should be consecrated and purified. ~~As soon as the body~~ On reaching the funeral ground which ~~is~~ is to be even and pure the ~~cor~~ corpse should be placed on the ground carefully. Having piled up ^{evenly} the woods got from suitable trees ~~evenly~~, the preceptor should level a portion of the ground. ~~on the northern side of funeral pile and construct a~~ s!

tasyāpyuttaradighāge sṭhāndilam padmameva vā ।
 kṛtārcanam yathā pūrvam vahnikāryam samārabhet ॥
 tatastam śavamānya śodhayedgomayādibhiḥ ।
 śodhitam bhasmanā sṣ lipya prāgukta kramayogataḥ ॥
 kaupīnamāditaḥ kṛtvā śavam tasyopadhāpayet ।

On the northern side of the funeral pile the preceptor
 should construct a sṭhāndilā^() or a lotus-design.
 Having done all the necessary adorable activities
 as per the scriptural directions, the preceptor should
 proceed to do agnikārya^(). Then having brought the
 corpse near the pile he should purify it with cow-dung
 & bhasma etc. He should besmear the bhasma
 over the body from foot to ~~last~~ head with sadyogāta
 mantra. Pronouncing the name offered to him
 (i.e. dead person) ~~then~~ at the time of incensation,
 known as dīksānāma^(), the ~~doer~~ ^{the} of a funeral sacrifice
 should offer kaupīna, yajñopavīta etc. ~~The corpse~~
~~should have been placed on the ground so that~~.
 in such a way that its head lies in the direction of ^{south} ~~so~~.

dīkṣānāmagatasyāśya dakṣiṇāmūrtimasya tu ॥
 prokṣayedvārīnā pūrvam dhyātvā tadāhṛdīkevalam ।
 śuddhaśūkṣma-kanākārami dhyātvā tanmadhyasamīthitam ॥
 sakalikṛtya tatpāścāt- pūrvoktena kramena tu ।
 prakalpya pāṭhivīm śayyām vahnīsthām mātaram punah ॥
 kalpya gandhādibhiḥ pūjya grāhyo nādāt tato bhavet ।
 yojanam tadāhṛdā ^{ta} ~~nyā~~śya jīvanāhutayo daśa ॥

The corpse should have been placed on the ground
 in such a way that its head lies in the direction of
 south: The door of the ~~sacri~~ funeral sacrifice should sprinkle
 the consecrated water over the corpse, ~~made~~ meditating on its
 departed ⁱⁿ soul as ~~possessed of~~ ^a pure ~~entity~~ ^{entity}, and appearing
 like a dew-drop and as remaining at the centre of
 the ^{the} heart-lotus*. In a manner explained before (in
pūjāvidhi) , he should do sakalikarana.* Then having
 constructed ^{a couch} ~~an~~ ~~an~~ ~~earthly-bed~~ which is of the nature of
 earth, he should kindle the fire and invoke Vāgīśvari
 for the purpose of agnikārya. Having worshipped her with gandha, flowers etc.,
 he should grasp the (departed) soul by pronouncing ātmamantra and
waiting the soul with the Lord reciting hṛdayamantra. ^{Then he should offer}
^{āhūties for ten times}
 ()

1. This kind of activity is known as mṛtaka-dīkṣa.

naktotkritya ś sinā pāsāt- punah karnāhutiḥbhavet ।
 hṛdoddhṛtya punastasthami kṛtvā varma punarṇyaset ॥
 evam durgāstakam śodhyan - althavā tadvilomataḥ ।
 pañcāhuti prayogena śodhayet- pūrvavat- kramāt ॥

Having ~~prepared~~ made a thread to represent
 pāśa (bonds) and he should besmear ~~it with~~
 red powder (kunṛuma) ^{on it} reciting astramantra; then
 he should offer libations known as karnāhuti. Again,
 after raising the soul from the heart of the body
 (with saṁhāra mudra), he should do the nyāsa (of)
karāṇa mantra; ~~like~~ likewise, he should do the
 purification of durgāstaka (i.e. puṇyastaka). This
 can be done in a regular order or in reverse order.
~~To effect~~ ^{For the sake of} such kind of purification, he should offer
 homas for five times in a manner which was employed
 during the process of initiation.

jalāśayam tato gatrā kuryāt-tasyodakakriyām ॥
 dūrvaṁśata vimīśramistu datvā trinaṁjalīn kramāt ।
 ācamya pūrvavat paścāt- prāyaścittam punarbhavet ॥
 śatajāpādaghorasya śive guru nudirātah ।
 evam kṛte tadā tasya vidhānād bhōjanam punah ॥
 evam tesāṁ ca kṛtṛnām śivaśuddhirudirāt ।
 lingodadhāre ca sarpaḥṇa mātṛkāṁ parisoḍhayet ॥
 mātṛkāṁ homayedittam yasyaśuddhir dhr̥vam bhavet ॥

citi sūmat kīranākhye mahātāntre yogapāde
 antyestiridhistitīyah patalah ।

Having set the fire and finishing other rituals ~~concerned~~
~~with obsequies~~ he should, along with all other relatives,
 go to a tank or some other water-place and do the rites
~~concerned to be done~~ concerned with water (udakakriyā). There
 he should offer a handful of dūrva blended with akṣata
 three times. After doing ācamana, he should offer
āhūtis for 108 times for the sake of expiation. Then
 he should recite ^{the} aghora mantra ~~for~~ and engage himself
 in the worship of Śiva and of ^{the} Preceptor for the betterment of
 the departed soul. Thus he should do the funeral sacrifice
 known as antyesti. Even after doing this, he should

offer food and eatables prepared according to the rules ~~of these~~ to those brahmins duly solicited for the purpose. These procedures are ordained for the doer who belongs to the group of Śaiva. The doer should do another activity known as Śaivasuddhi which is to be done during lingoddhāra also. For the sake of this kind of purification one should ~~do~~ purify mātṛkan and offer homas. On the complete ~~exec~~ execution of these activities, one attains ~~purity~~ ~~immense~~ and everlasting purity.

(This is the chapter on the performance of funeral libations, the third of the yoga-pāda of the Kīranāgama mahātāntra).

ATHA ŚAIVŚRĀDDHA VIDHIH

(Then, on the performance of śaivāśrāddha)

garudaḥ

vichānam bhogane pūnam śucitami noditam mama ।

kasmin kāle katham tacca kimantam vada śaṅkara ॥

garuda -

G, Lord, earlier it was pointed out that foods are to be offered for competent persons for the sake of manes on specific days. But the procedure of such feeding has not been told elaborately. ~~Under~~ On which days^{is} feeding ~~is~~ to be undertaken? What is the established procedure of such feeding? Lord Śaṅkara! For what purpose is it^{to} to be done? Kindly explain these matters.

Bhagavan -

ekādaśā~~de~~ hādārābhya pratimāsam samāvadhi ।
 ekoddistāt-saṁjñeyam varṣānte tṛāḍikam bhavet ॥
 śrāddhassya deka varṣordhvam śrāddhe pakṣam viśeṣitam
 kumbhe ca kṣṇapakṣe tu navau kanyāgate tathā ॥
 aṣṭamyañca caturdaśyam caturthyām vā maghāsrapā ।
 sapṭamyañ vāpyamāvāsyām śrāddham pañcadaśāhnikam

The Lord said :

Feeding of competent persons (who represent deities)
 should be undertaken as a ceremonial rite on the
 eleventh day, (reckoned from the day of dissolution).
 Beginning the ceremony ^{from} ~~on~~ the eleventh day, ~~on~~
 the person (on whom the doing of ^{the} ceremony is incumbent)
 should do the monthly ceremony . ~~These~~ This kind of
 ceremony is known as ekoddistā . The ceremony
 which is done on the completion of one year is
 known as āḍika ; thereafter ^{the} ceremony which is
 done ~~on~~ every year is known as śrāddha . Śrāddha
 is essentially to be done on fifteen occasions during the
 course of a year . The dark lunar- fortnight of kumbha

as the ~~last~~ dark ~~to~~ lunar fortnight of Kanya,
the eighth lunar day, the fourteenth lunar day, the fourth lunar
day, the constellation of magha, the seventh lunar day
and the new moon day - these are very important
occasions occurring in a year on which ^{the} ceremony
is ~~done~~ to be performed for the sake of manes.

sādhakadūṭayam grhya desikatritayam punah |
 evam kṛte bhavettasya vidhinā bhōjamam bhaga ||
 sāmānyam pitṛdevārtham vibhōrata vidhiyate |
 īśasādāsivāsānto desikatritayam bhavet ||
 sādhakadūṭayam vāsdeya rudrānantābhīdhau sthitau |
 tapasvibhīrdirajendrātha śudrārtham pratikalpayet ||
 kurvanti ye sadābhaktiā rudrenaikyam vrajanti ca |
 tṛptaistairnisācalam tṛptam śivāntamabhavatsvayam ||

To perform the ceremony, the doer should solicit
 two sādhakas^() and three desikas^() who should
 have essential pre-requisites and offer them
 foods and other presents accompanied by ritualistic
 activities. These persons are to be invited ~~for the~~
~~sake of pitṛ~~ on for the sake of pitṛ devas and viśvedeva^()
 Three desikas are for three pitṛ devas, namely Īśa,
 Sādāsiva and Śānta. Two sādhakas are for two
viśvedevas, namely Rudra and Ananta. ~~If the ceremony~~
~~is done~~ for the sake of śūdras* ascetics and brahmins of high
 standard may be invited ~~for the~~ ~~to represent~~ ~~pitṛ devas~~ ~~manes~~
 those who perform the ceremony with devotion and diligence
 attain oneness with Rudra and the manes for whom the
 ceremony is performed • are pleased very much and they
 ascend to the highest place of Lord Siva.

Śūdras - Here it means aditi and abhyāgata.
 () ()

dīkṣitānāṃ śivāśrāddham rudrāmisānām tadātmakam ।
 tataścandamahākālaṃ divau gaṇau dīṭaye sthitau ॥
 rudraśkandagaṇādhiśās-triśrīme samasthitāstrayaḥ ।
 laukikam brahmaṇiṣṭa-sūryāntaka vikalpitam ॥
 pūrvavat tīṭayami kalpyā dīṭyaṃca viśeṣataḥ ।
 prāgucyate śivāśrāddham pūṭham śivamantrakam ॥

The ceremony which was told now is ~~not~~ known as
Śaiva-śrāddha and this type of ceremony is to be for
 those who had been blessed with nirvāṇadīkṣa (i.e.
 for sādhakas and deśikas or ācāryas). ~~But~~ For the persons
 who had been saṃayin^(r) or putrakas^(r), another type of
 ceremony known as Rudra-śrāddha is to be performed.
 In this kind of ceremony, the names of pitradevas are :
 Rudra, Skanda and Gaṇādhiśa; and the names of
viśvedevas are : Canda and Mahākāla. For other
 non-initiated persons, laukika-śrāddha is to be
 performed. In this type of śrāddha, the names of pitradevas
 are : Brahma, Viṣṇu and Īśa; and the names of
viśvedevas are Sūrya and ^{yama}~~Yama~~. For all kinds of
 śrāddhas five persons are to be invited. ~~Not~~ Out of
 these three kinds of śrāddhas, Śaivaśrāddha which
 is done with the employment of śivamantras is extolled
 to be ^{the} supreme one and purifying one.

sādhakah putrakābhāve rudrah kṛt dviḥ śthavā |
 adviḥ vā yathā bhaktyā coditām brahmakalpayet |
 pañcābhāve yadā tasya tadā taddvaya kalpanāt |
 kānyā vikalpanāstveva bahumūlāmisayordrayaḥ ||
 ekaikasya tathā nyasya bahumūlāni śirastathā |
 tūṭayāni kalpya vinyāsāni kartavyāni pūrvavat kramāt ||

If sādhakas and putrakas are not available (to accept the offerings) devotees of Rudra or brahmins (other than śaiva-brahmins) may be invited. If a non-initiated person is to be invited, ~~due to~~ on account of necessity and circumstance, the door ^{can} ~~should~~ accept him knowing his intense devotion and other virtuous qualities. Having invited to his house, the door should make him brahmin by imputing the powers of necessary mantras through the process of nyāsa. If five persons are not available two persons, one for pitṛdeva and the other for viśvedeva shall be solicited. Viśvedevas are to be worshipped on the two shoulders of the invited persons and pitṛdevas are to be worshipped on shoulders and head of the invited persons. If only one person is invited, when others are not available, viśvedevas are to be worshipped on his shoulders and pitṛdevas are to be worshipped on his shoulders and head.

dakṣiṇottara samisthānamī pūrve vṛttadvayamī śhaverī
 hastamātramī catuṣkonamī samiskṛtamī gomayādibhiḥ ॥
 tiladarbhayavākūṇamī dakṣasthah pādasecanamī
 kṛtvā śnecanam dṛṭṭiyena vamenaikā sakṛtkriyā ॥
 sucikṛtvā tu samisthāpya pūrvāsyamī yoddvayamī paramī
 tṛtīyamūltarāśyanlū sthāpayet sarvagena tu ॥

To begin with, the doer should draw a rectangular design
 of an extent of one hasta and purifying it with cow-dung
 he should draw two circular designs - one in south and
 the other in north. Strewing darbhas, with their tips turned
 towards south, over the mandala, he should scatter ^{place} ~~scatter~~
 yava, sesamum etc on it. The mandala ~~is~~ drawn
 in the direction of south is meant for the purification of feet;
 Adorning it with flowers etc, the doer should wash the
 right foot of the invited person and then the ~~the~~ left foot
 pronouncing dikṣānāma of the departed soul. Then he
 should take him to the northern mandala and offer
 him ācamana^(). Viśvedevas ~~shall~~ are to be seated
 facing east; pitṛdevas are to be seated facing
 north.

sauryena kusakl. ~~pti~~^{pi}tyāt - punaścā~~va~~ss vāhanam bhavet,
 āvāhanam svanāmānkam kāryamāvāhayediti ॥
 vaktavyam tairidam vākyam bhaktiyuktaissamahitaih,
 sauryakriya dvayasyorka apasavyam trayastya tu ॥
 yavamānīya pūrvantū dvayasya vikinetpari.
 trayasyāpi tilān kṣiptvā rakṣārlham cottareṇa tu ॥
 kṣtvā pātrantū vāmēna sapunṣyāhaṣṣanānritam.
 dadyāttēsāmi tadanghyantū sānnidhyantū sakṛt-sakṛt ॥
 trayasyeśēna dātva tu ghoreṇā⁵pi dvayasya tu.
 jānubhyāmaranīm kṣtvā pādādārābhyā mudhatah ॥
 yāvattadangamekaikam kramāddadyādyavaiṣṭilaih.
 dvayasya tritayasyāpi ghoreṇājena ca kramāt ॥
 gandhapuṣpaṇca vāmēna dhūpadīpaṇca varmaṇā.
 pūrṇam bhavatu vaktavyam tato hastaprasādhanam ॥

Wearing pañcha made of darbha in his ring-finger
 the doer (kartā) should do āvāhana and other ritualistic
 activities. ^{At} Invocation is to be done with dīkṣānāma
 of the departed soul. The doer should inform the
 invited persons (who represents ~~the~~ ^{the} pitṛdevas and viśvedevas)
 that he is going to ^{do the} ~~invoke~~ ^{the} ~~particular name~~ "āvāhana".
 They Let the invited persons say, 'be it done'.

Thus, having obtained their permission, he should do
 āvākana with devoted heart and concentrated mind.
 For viśvedevas, activities like rakṣa are to be done
 in ^{wisest} rightwise order and for pitṛdevas, they are to be
 done in leftwise order. For the two viśvedevas, the deer
 should sprinkle yava or unhusked rice for the sake of
 rakṣa; and for ^{the} three pitṛdevas he should ~~for~~ ~~offer~~
 sprinkle sesamum. Then he should place ~~the~~ a
 vessel for arghya with vāma mantra. He should
 prepare arghya water using sesamum, sandal, akṣata,
dūru-grass, flower, panitra etc.. Offering the
 arghya water he should ~~now~~ request the deity to
 render its presence, this act of sannidhikarana is to be
 done with īśāna mantra in the case of three pitṛdevas
 and with aghora mantra in the case of two viśvedevas.
~~Sitting himself on his knee to~~ Placing his left-knee on the
 ground and bending the right leg he should sit before them.
 Then he should touch (~~with darbha~~) the three pitṛdevas
 from head to foot with sesamum (and darbha) and
 the two viśvedevas from foot to head with yava.

This should be done with ^{the} aghora mantra, in the case of
pitṛdevas and with ^{the} sadyojāta mantra, in the case of
viśvedevas. After doing this, he should offer ~~them~~
^{sandal} ~~gandha~~ and flowers with vāma mantra, and
incense and light with kavaca mantra. Having
accepted all these adorations (upacāras), let the
invited persons, now in the form of pitṛdevas and viśvedevas,
say "be the sacrifice fulfilled". Then the
purification of hands is to be done.

25-28(a)

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kṛtvā snigdhānnamānīya bhojanam tat-sakṛt-sakṛt ।
 kṛtvāiva punarāśnīyāt - maunamāsthāya karmataḥ ॥
 bhojanami pāyasami sājyam sakṣaudram śaḍrasami śulbham ।
 susamiskṛtami ca bhakṣyam vā (māmsam vā śāśakātmakam)*
 uttarābhimukhastīṣṭham - japammantranṭu pañcamam ।
 jñātva bhuktvā tu tām paścāt- tīptāśstīṣṭeti punarvadet ॥
 tīptāḥ sma iti yadvākyam vaktavyam tairidam śulbham ।

Then, having brought near various kinds of delicious foods with six kinds of taste in pure vessels, the doer should do the preliminary activity to be done before taking food. Offering water in their hands for the purpose of āpoṣana, he should request them to take the served food. They should eat the served food by observing silence. For their satiety, various kinds of dishes like pāyasa, ghee, honey, śaḍrasa, and victuals - all these ~~cons~~ having been consecrated and purified. While they are eating the served food, the doer should ~~be~~ recite a īśāna mantra, ~~sitting in a near the fire~~ facing north. Having known that all items have been served to their satiety and ^{having} ascertained that they have taken all the varieties served for them, he should inquire of their satisfaction. For the sake of auspicious ~~ness~~ benefit of the doer, let them say "we are pleased".

Verse 26: "māmsam vā śāśakātmakam" - this is not translated; ~~for~~ ~~was~~ may be an interpolation.

tadokantu saṅgrhya maṇḍalam dakṣiṇānam ॥
 sauryeṇāḥ śṭraṇam dadyādāpastatṛa vinikṣipet ।
 pūvamācamanam dadyādguhyakena tilodakam ॥
 pīṇḍatrayam tatoh kṛtvā sarvāṇmaparikalpitaṁ ।
 nareṇa sarvato dadyadamnam pīṇḍatrayam kramāt ॥
 datvā vameṇa gandhaṇḍica tenaivārghyam prakalpayet ।
 putrantham vanitā śuddhā pīṇḍamaśnāti madhyamam ॥
 tadā tasyāssuto dhīro rūdrāmśaśrūyuto bhavet ।
 athavā tadgarām dadyādagnāvapsu vinikṣipet ॥

Then, having ~~designs~~ drawn a mandala with cow-dung
 in form of them ^{he should place} ~~and placing~~ darbhas, with their tips
 turned towards south, and sprinkle water over it.

After they have been seated there, the deer should offer
 ācamana ^{the} and tilodaka (water poured ~~along~~ with sesamum)
 with guhyak mantra.

* Then ~~he~~ taking the food and other dishes now left over
 in the vessels from which they have been served to
 pitṛdevas and viśvedevas, he should mix them with
 sesamum and make three rice-balls out of the mixed food.
~~Off~~ Then he should offer them one by one, proceeding
 towards the direction south to Īśa, sadāsiva and

Śānta. He should make the water trickle down
 in leftwise order with tatpuruṣa mantra. Then
 he should offer sandal, flower etc with vāma mantra
 and arghya-water with the same mantra. Out of
~~the~~ three rice-balls (pindas), the middle one
 shall be given over to ladies ~~to~~ to be blessed
 with progeny. On taking the ball or a small
 quantity of it, she shall give birth ~~as~~ to a good
 and virtuous son who will evolve into a courageous
 and wealthy man endowed with the divine qualities of
 Rudradeva. Other two balls shall be offered to
 cows or thrown into ^{the} water.

pūvamācamanam dadyāt tribhūṣaḥ paścāddadet dravyaḥ |
 ācamyomrjya sanikalpya namaskṛtvā kṣamāpayet ||
 dānam datvā yathāśuktyā bhaktito jñāte viśarjayet |
 śrāddhamevāṇi vidhami śaivāṇi śivasāyujyadāmi param ||
 rudraśrāddham svanāmāṇikamī pranarūḍi namontakam |
 sāyujyamī caiva devānāṁ devānāntu svasamijnāyā ||
 kṛte smṛin laukike śrāddhe na paitṛāṇi ynamasñute |
 viprāṇāṁ paitṛikāṁ śrāddhamī vedotamī smṛti kalpitam ||
 brahmalokamavāpnōti tatkarṇā devīśasaltamaḥ ||

In order to send forth the invoked devas, the doer
 should offer ācamana first to pitṛ devas and then
 to viśvedevas. ~~He~~, Having done ācamana and
 purified his hands and lips, ~~he~~ and having a
 resolved the purpose, ~~the~~ the doer should prostrate before
 them and crave for their pardon. He should offer them
 presents according to his ability and status. Having
 honoured them in this manner, he should send them forth.
 with a devoted heart. ^{Śaivaśrāddha} ~~Commonly~~ done in this way, ~~known as~~
 is efficacious enough in ~~it~~ yielding the most
 supreme state of Bliss known as śivasāyujya.

Rudraśrāddha is to be done with the mantra joined with one's own name, pronouncing pranava in the beginning and namah in the end. This kind of śrāddha is capable of effecting oneness with Rudradeva. ~~If one do~~ ~~be~~ He who performs laukika śrāddha will not be in debt towards his manes. This type of paitika śrāddha is meant for vedic brahmins of vedic cult. This kind of ceremony is based on the vedic declarations and ~~is~~ formed and regulated according to the procedures set forth in the smṛtis. A brahmin who performs this ceremony will reach Brahma-loka after his dissolution.

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ekoddistamidami proktam kāyamāvāhanam vinā ॥
 śivāśrāddhādikam proktam- etat-samkṣipta lakṣaṇam ।
 śivasya paripūrṇasya kṛmī nāma kriyate naraish ॥
 kriyā sampūrṇatām eti taduddiśya mahatphalam ।
 kartavyam tena tanmārgam parokṣeṣpi yāthoditam ॥
 smaranārtham sutādināmi parokṣeṣpi kriyāṣkhiṇā ।
 anṛnatvam katham teṣāmi yāvadavami kṛte na hi ॥
 śrāddham tārāt-katham kartum phalamistam bhavedyathā ॥

cili smṛat-kīranākhye mahātāntre yogapāde
 śivāśrāddha vidhiḥ catvṛthaḥ patalah)

The ceremony known as ekoddista is to be done
 without āvāhana etc. Thus different types of
 ceremonies like śivāśrāddha have been explained to
 you in a succinct manner. Lord Śiva is eternally
 pleased and there is no activity ^{being} done by men
 by which ~~can~~ He can be pleased. But it is a Lord
 Śiva who vivifies ~~matters~~ the activities of men.
 Those deeds ^{alone}, which are done in the name of Lord Śiva
 get consummated and yield their ~~as~~ best results.

awkward

Therefore, always śaiva-path is to be followed
 even though its true nature remains unknown and secret.
 All activities concerned with ceremony, even though
 they are beyond the reach of reason, are done
 for the sake of continuous remembrance of the descendants.
 If these are not ~~done~~ executed in ^{the} a prescribed
 manner, how can one be free from debt of manes?
 According to one's own faith and diligence, śrāddha
 yields his desired ends.

(This is the chapter on śaiva śrāddha, the fourth
 of the yogapāda of the Kiranāgama mahātāntra)

ATHA PAÑCABRAHMODDHĀRA VIDHIH

(Then, on partitioning of pañca-brahma-mantras)

Garuda -

prayaścittādisu śrāddhe lingakalpādike vidhau ।

brahmāṇi ca katham tena teṣāmuddhāraṇam vada ॥

Garuda -

O, Lord, kindly elucidate the procedure of ~~separation~~ dividing each brahma-mantra for the purpose of employment along with other mantras. How is it partitioned during various occasions such as expiation, śrāddha, installation of Sivaliṅga etc.?

2-4(a)

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Bhagavān -

sadyojāta padam pūrvam prapadyāmi tataḥ param ।

sadyojātami caturthyantami vai namo nama samigutam ॥

bhāve padam dirabhyastami - anādiriti tatpurnah ।

bhāve mantra samāyuktami bhāsveti purnasā mām ॥

bhavodbhavāya namaśca brahmacitat prathamam khaga

The Lord said:

Sadyojāta mantra gets divided into ~~five~~ eight
in the following manner:

- | | |
|-----------------|------------------------|
| 1) sadyojātami | 2) prapadyāmi |
| 3) sadyojātāya | 4) vai namo namaḥ |
| 5) bhāve bhāve | 6) anādi bhāve |
| 7) bhāvasva mām | 8) bhavodbhavāya namaḥ |

vāmadevāya namos'tha jyēsthāya nama ityapi ||
 śreṣṭhāya ~~re~~ nama ityuktam rudrayeti namah punah |
 kālāya ca namah pascāt - tatah kala itip'hitah ||
 vikaranāya namos'tha tato bala iti sthitah |
 namos'ntam vikaranāya namos'ntam ca balāya tu ||
 balapramathanāy~~e~~ti namoyuktam tatah param |
 sarvalbhūtadamanāya namontam tu tato bhavet ||
 manonmanāya namos'tha mantrō vāmo dvitīyakah |

x

Vāmadeva mantra gets divided into thirteen

in the following way

- | | |
|-----------------------------|------------------------------------|
| 1) vāmadevāya namah. | 2) jyēsthāya namah. |
| 3) śreṣṭhāya namah. | 4) rudrāya namah. |
| 5) kālāya namah. | 6) kala |
| 7) vikaranāya namah. | 8) bala |
| 9) vikaranāya namah. | 10) bala |
| 11) balapramathanāya namah. | 12) sarvalbhūta
damanāya namah. |
| 13. manonmanāya namah. | |

aghorabhyoḥ ita vinyasya ghorebhyoḥ ita viduḥ punaḥ ॥
 ghoraghoratarebhyaḥ saṁvelbhyassava tatparam ।
 tataḥ saṁvelbhyo namaste cāstu rudrapadam param ॥
 rūpelbhyo iti ca proktam tṛtīyam mantramuttamam ।

Aghora mantra is divided into eight parts :

- | | |
|----------------------|-------------------------|
| 1) aghorebhyah () | 2) atra aghorebhyah () |
| 3) ghora | 4) ghoratarebhyah |
| 5) saṁvelbhyassava ↓ | 6) saṁvelbhyo namaste ↓ |
| 7) astu rudra | 8) rūpelbhyo namah. |

tatpurusāya vidmahe mahadevāya dhīmahi ॥
 tannorudrah pracodayādithamī brahma turīyakam ॥
 īśānassauvidyānām - īśvaraśca tatah param ॥
 tato vai savalhūtānām brahmādhīpatirityapi,
 brahmanodhipatirbrahmā śivo meṣtu sadāśivom ॥

Tatpuruṣa mantra gets divided into four in the following manner

- 1) tatpurusāya vidmahe
- 2) mahadevāya dhīmahi.
- 3) tanno rudrah
- 4) pracodayāt.

īśāna mantra gets divided into five; ~~in the~~

- 1) īśānassau vidyānām
- 2) īśvarassauvalhūtānām
- 3) brahmādhīpatirbrahmanodhipatirbrahmā.
- 4) śivo me astu.
- 5) sadāśivom.

pañcāitāni pañtrāni prāyaścittādike vidhau ।
 protānyatra samāseṇa padalakṣaṇato yathā ॥
 kārakādisu sarvesu prāptamekīn-jagat-khaga ।
 etānevāṣṭha śodhyāni lingoddhāra-vidhau sadā ॥

(iti sūmat kirāṇāgāmye mahātāntre yogapāde
 pañcabrahmoddhāra-vidhiḥ pañcamah paṭalaḥ)

These pañca brahma mantras which are pure are to be employed in various activities like expiation, etc. These have been collectively told so as to bring out the characteristics of its word-formation according to mantra kalas. O, Gaṇḍa, all the ritualistic activities concerned with Śivayāga are to be executed with these mantras which have been received and realised by the sages and seers of the world. During the activities like lingoddhāra, these mantras are to be purified on the part of ^{the} initiated person.

(This is the chapter on the partitioning of pañca-brahma mantras, the fifth of the yogapāda of the Kirāṇāgama mahātāntre.)

ATHA LINGODDHARA VIDHIH

(Then, ~~on~~ the chapter on deliverance from religious state)

Garuda.

lingoddhārastraya deva sūcito noditasphutani ।

katham tatkriyate soma tatsarvam vada me brāhṇa ॥

Garuda.

Extrication of a person from a certain ~~stad~~ stage, be it vānaprasthā or saṁnyāsa, was pointed out earlier. But it has not been explicitly told. Umeśvara. How is the extrication done? Kindly explain its procedure with all details.

Bhagavān -

lingoddhāno'stra nirbhāma mahavṛti vivarjitah ।
 divātripoṣitānāntu kartavyo'syam vidhiḥ punah ॥
 khadga mantrēna samīśodhya pravīśyābhyantarām punah ।
 agnisthānam tāt gacchet - kalparadvargamaśṭakam ॥
 savitra na prakalpyo'stra gandhapuṣpādibhiryajet ।
 boddhavyām śuddhī tattvasāstham narasāstham devasevakam ॥
 rudravratasamīpasāstham - evām dhyātvā gr̥ho bhavet ।
 hr̥asva-dīṅha-plutam kṛtvā kramāt - dhyātvā nayet khaga ।
 tāvādyāvāt - kṣitiprāptē khadgenā'ss gr̥hya tadgr̥ham ।
 gr̥hasāstham tam punasāstham kṛtvā tvāhuyatayo daśa ॥

x

The Lord said -

He who wants to be extricated should be in a secluded place. Bereft of ignorance and delusion he should observe^a fast for two nights. The preceptor should purify him with khadga mantra and should take him into the sacrificial hall. Sitting near the fire-pit, he should do the nyāsa of eight groups as explained in the Scriptures. The nyāsa is to be done in the order of involution, not in the order of

evolution. Then he should offer gandha, flower
 etc to agni (i.e. vāgīśvarī). The preceptor should
 mentally bring him back to his old state by
 ideating ^{him} as though he has been brought down to
purusa tattva from the highest place of Śiva tattva,
 as and as devoted to holy services of the Lord Śiva
 and as one who has recently observed Rudra vrata
 and others. Then the preceptor should do other activities
 (in a manner explained in dikṣāvidhi but in a reverse
 order) and ~~and~~ bring him back to the state of
 house-holder. Then reciting mantras in three modes -
 long, short and mediate - and meditating in
 different manner for each type of homas, again
 he should make him as a house-holder. Thus
 having brought him back to prthivi tattva gradually
 the preceptor should lead him to the state of
 house-holder, reciting khadga mantra.

datvā pūrṇāhutiṁ paścāt - hṛdodāhṛtyāḥ tādgrāham |
 kramādvaṅtaram nītvā prathamāṁ lopayet punaḥ ||
 iha kriyāvidhivāse ditiyeḥ kṛi punaḥ kratuḥ |
 grhashtatvam yadā ceḥa tadā tattraiva tatskṛitih ||
 althā dīkṣā tathā ceḥa dhṛtañcāpi tadātmakam |
 daśāhutiprayogena pūrvajñānamanogataḥ ||
 śodhayet vā pavitrāṇi daśāhutyā prayogataḥ |
 kalāścāḥ kṛtibhiḥśodhyaḥ pañcalakṣa śataih kramāt ||
 śodhya vā mātṛkā tanṁsya yathoktēna kramena tu ||

(iti sūmat kirāṇāḥye mātṛtantra yogapāde
 lingoddhāra vidhiḥṣaṣṭaḥ paṭalaḥ)

Then, after offering pūrṇāhuti, he should
 remove the matter hair etc with hṛdaya mantra.
 He should take away the foremost symbols and
 insignia pertaining to the previous state. All these
 activities told so far should be done during adhivāsa.
 Then on the second day he should perform the
 sacrifice. The extricated person becomes fully
 qualified to undertake the duties of a householder

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as soon as he has been delivered from the previous order and yoked to the state of grhastha. When he comes down to the state of grhastha he can retain some of his religious undertakings such as Śivapūjā etc into which he had been initiated when he was in his previous state. Some violations and blemishes might have occurred & during his previous state. For the sake of expiation and for the sake of perpetuality of the present state, the preceptor should offer 10 āhūtis. Similarly, homas are to be offered for the purification of nīrti kala etc and and pañca-brahma-mantras. Also purification of mātṛkāś should be done essentially as explained in the scriptures.

(This is the chapter on deliverance from a religious state, the sixth of the yogāpāda of the Kṛanāgama mahātāntṛa.)

ATHA MĀTRKĀNYĀSA VIDHIH

(Then, on mātrkānyāsa)

Garudaḥ

mātrkā sūcitā deva yadā sā spṛśyate tadā,
katham nyāsaḥ katham dhyānam japam vā brūhi tat katham ||

Garuda -

Purification of mātrkāḥ was hinted at earlier.
O, Lord, whenever a person wants to do this
essentially, what is the procedure to be adopted
by him? In what manner ^{he} should do nyāsa,
dhyāna and japa? kindly explain these matters.

Bhagavān -

caturāśrami puramī kṛtvā madhye padma-vibhūṣitam ।

caturdvārasamāyuktam karnikā keśarajvalam ॥

tattha pūjyā sadā devī nyāsamī kṛtvā yathoditam ।

karau śoddhya kramenādau tato vāmāṣṭakamī kramāt ॥

dakṣiṇāṅgulimārabhya vāmāṅgulīṇca paścimam ।

nyaset dṛyaṅguṣṭhāyoh kūtami katham mūrti-kṛtena tu ॥

śirovaktramī tatthā karṇamī hṛdayamī nābhī guhyake ।

janikhā pādāntako nyāśah kramāt śthānāṣṭakena tu ॥

The Lord said:

One should draw a rectangular mandala, with a lotus-design on its centre and with four entrances. The pericarp and filaments ^{of the lotus} are to be drawn beautifully. Having done various kinds of nyāsas like āsana-nyāsa and mūrti-nyāsa etc, one should worship the Goddess. Having purified his hands, he should do the nyāsa of eight vām mantras of saṁtis like vāma, etc. in his fingers. Four mantras are to be placed on his right fingers and four mantras are to be placed on his left fingers. As done during the process of

mūrti nyāsa he should place kūtākṣara () on his
thumbs. Then he should place astavarga) on
eight places - head, face, ear, heart, navel,
guhya, ankle and feet.

mātṛkāṃ sakalāṃ paścat pranavādi namontakam ।
 vinyasecchaktirūpāṃ tām mantra-kṛdā girāṃ punaḥ ॥
 dīrghasvaraiḥ kramāt-kādi-mānayecca catuḥṣṭayam ।
 kṛtvā caṇḍa catuḥketu saṁsargamayam bhavet ॥
 sarvayāga vidhau yuktam etadaniga vikalpanam ।
 hṛt-padmāntargatam pūjyam-arghya-pātram samastayā ॥
 tena saṁprokṣya vastrāṇi katham vighna-nivāraṇam ।
 saṁprokṣya tatpunaḥ kīltham pranavam pūrvavadyathā ॥
 mūrti-dhyānācca sakalam yathā śṣṭmani tathā śṣṭra tu ।
 R̥dādyāvāhanam karma tasmādāvāhanam bhavet ॥

Then all the letters of mātṛkas which are in the form of
 Sivasanti should be placed along with pranava
 in the beginning and namah in the end. Long letters,
 four groups of letters starting ka varga, four letters
 with visarga belonging to the group of caṇḍa are to be
 placed in due order and in proper places. One
 should do this kind of nyāsa which includes in itself
 various aspects of worship, during all kinds of yāgas.
 Having done all these kinds of nyāsas, he should

worship Lord Siva in his heart-lotus. Then
 after purifying ^{the} arghya vessel etc, ^{some words} garments, ^{seem to be} ornaments ^{mis}
by sprinkling water over them, he should remove
 three kinds of obstacles (issuing from earth, intermediate
 space and sky). Then he should ideate the pedestal
 of pranava and should purify it. Then he should
 do ~~my~~ various kinds of nyāsas for the deity in a
 manner done to himself and then proceed to do
 all the worshipful activities. ~~A~~ For Invocation
 and other activities are to be done with hṛdaya mantra
 etc as usual.

pūrvādīkṣiḥ punaḥ kṛtvā yāvadisāna gocaram,
 nyaseddurgāstakam tārksya dvārassthānagataḥ kaṭham ||
 evaṁ sampūjya gandādhyaiḥ dhūpa-dīpa-paṇtrakaiḥ,
 darsayecchaktimudhrāntu pūrvorta vidhinā tathā ||
 japedaṣṭaśatam japtvā śatahomastato mataḥ,
 astottaraśatam japtvā kalāśenā || tma secanam ||
 sarvaighna vinirmukto yathākāmaphelaṁ bhavet,
 ayutam yo japetasyās-siddhistasya parā bhavet ||
 homam trimahurāktānāṁ tilānāmayutasya tu |

Then, he should do the nyāsa of eight śaktis
 vāma & etc and eight & durgas on the lotus petals
 from east to north-east. Then he should worship
 the goddess on the centre of the lotus with sandal,
 flower etc and offer various kinds of marks of honours
 (upacāras) like incense, light, panṭha etc. Then
 he should gesticulate 'śakti mudra', the manner
 of which was told ~~and~~ before. Then he should
 do japa for 108 times and homas for 100 times.
 After ~~consect~~ consecrating the water contained in a kalāśa

the preceptor should impute it with the power of mūlamantra pertaining to Mātṛkā by reciting it for 108 times. Then he should bathe the disciple with the consecrated and imputed water. Bathing of such kind will extricate him from all kinds of hindrances and will yield all the desired ends.

He who does japa for ten thousand times achieves ~~supra~~ the supreme accomplishments. ^{on} ~~at~~ the completion of japa, he should offer homas for ten thousand times using timadhūva and sesamum.

dhyāyēcca śāśisūklāntu sawābharana bhūṣitām ॥
 varadābhaya hastām tāni malāpustaka samyutām ।
 imāni vāgīśvarīm śaktim sawajñātra pradāyinīm ॥
 Bhogamokṣapradāni śuddhāni sawamantrālayāni parāni ।
 dhyātvā japati nityam yastena mantrakhilāḥ bhaga ॥
 dhyāta japtvā Bhavantyatra nātra kārya vicāraṇa ।
 evaṃ samāsataḥ prokto mātṛkāyāḥ matuḥ paraḥ ॥

He should meditate on Vāgīśvarī as of having
 white complexion like ^{the} moon, having a lustrous figure
 adorned with all kinds of ornaments, having four
 hands holding varada mudra, abhaya mudra, rosary of
 sphatika and Scripture. Thus one should meditate on
 Vāgīśvarī who grants the power of omniscience
 to her devotees and who grants enjoyments and release
 who is pure and ^{the} repository of all mantras and who is
 supreme. He who does japa and dhyāna in this
 manner becomes the knower of all mantras and
 dhyānas pertaining to them and he is favoured with
 all kinds of auspicious accomplishments ~~that~~ which ~~may~~
 shall be achieved by doing japa of all other mantras. One
 need not take to another path for rewards and accomplishment
 Thus, the nature and process of mātṛkā yāga ~~mantra japa~~ has
 succinctly been told to you.

brhattantrodadhessārāt-sārabhūtoṣmṛtām yathā ।
uddhṛtām sūkṣhadām śuddham kīraṇām ratnanāmataḥ ॥

kīraṇapatalasāṅkhyair-jñānakāṇḍe dīnēsair
bhavati navaśayugmām karmakāṇḍopayuktām ।
bhāgavata-gaṇanayair- prāhurācārakāṇḍe
munirkīraṇamāyogesyāccatvṛṣṭisāṅkhyā ॥

munivaraparigrhyām sarvamantrapravistām *
sakalaguruśakāśāt-pakṣirājena prastām *
amṛtāsīvasuvaktre dīptavaratsupradīptām
kīraṇamakhilametāt-pruktamevam viśeṣāt ॥

citi sūmat kīraṇāṅkhye mahātāntre yogapāde
mātrikāṅyāsa vidhissaptamāḥ patalāḥ ।
। yogapādassamāptāḥ ।

। Kīraṇāgamasamāptāḥ ।

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By churning the ocean of ^{the} great Āgamic scriptures this nectar, namely Kiranāgama, has been extracted as an ultimate quintessence. This is very pure and bereft of blemishes; this is of the nature of yielding auspicious results; it shines forth in the name of a diamond-ornament for Lord Śiva who manifests Himself in His Āgamic form.

The number to number of chapters in each section of the Kiranāgama is as follows: jñānakāṇḍa - 12; ^{karma} ~~śāstra~~ kāṇḍa - 18; cā caryākāṇḍa - 27; and yogakāṇḍa - 7. Thus this scripture consists of 64 chapters.

This ~~has~~ is being held in high esteem by the great sages; this is a repository of all mantras and yāgas. This has been well taught to Garuda, the king of birds by Lord Śrīkṛṣṇa who is the preceptor of preceptors. This scripture, revealed by Śiva who is of the nature of nectar, illumines the world of scriptures like a bright lamp. Thus the scripture endowed with these specific features has been explained completely.

(This the chapter on mātrkānyāsa, the seventh of the yogapāda of the Kiranāgama mahātāntā)

Here ends yogapāda.
Śivam || Here ends the KIRANĀ GAMA || Śivam.